



The International
Music-Record-Tape
Newsweekly

COIN MACHINE
PAGES 53 TO 56

DGG to Widen Foreign Focus In Pop Step-Up

By FRED KIRBY
NEW YORK — Deutsche Grammophon (London) Ltd. will broaden its activities here to develop properties with international marketability. DGG will delve into such areas as films, Broadway and off-Broadway to acquire acts and publishing firms with worldwide potential.

Roland Rennie, chairman and managing director of the new
(Continued on page 10)

26 Tunes in Remo Fest

By GERMANO RUSCITTO
SAN REMO — Twenty-six songs and 52 singers will compete in the 20th San Remo Song Festival, February 26-28. Due to restrictions imposed by the Italian Singers' Union (CISAS/UCI), only four non-Italian singers will participate in the festival: two residents in Italy, U.K.'s Mal (RCA) and U.S. Rocky Roberts (Dunham), plus French Antoine (Vogue).
(Continued on page 62)

RCA's In-Depth Promotion

NEW YORK — RCA Records is opening its coffers to give each release a tailor-made advertising and promotion treatment. According to Bill Lucas, RCA's manager of advertising and promotion, "more money of the total advertising budget will be going directly to advertising and sales promotion."

The new advertising and promotion concept was launched with the February release for which RCA laid out the most extensive advertising and sales promotion push in its history. "It's a long-range concept," Lucas said, "and will be continued with every forthcoming monthly release."

Under Lucas' new format, individual LP's will be supported with varying degrees of adver-

Will Pull Line—Atlantic's Threat to Pirate Handlers

By MIKE GROSS

NEW YORK—Atlantic Records is taking a dramatic step in the industry's campaign to stamp out unauthorized tape duplicators. The company has notified the distributors of its Atlantic, Atco and Cotillion labels that they will lose the lines if they are discovered to be handling pirated tapes.

The distributors were told by Atlantic to "make certain that none of this product finds its way into your inventory. If we should obtain concrete evidence of any of our distributors, or of any outlets affiliated with one of our distributors, handling any of the unauthorized tape, we will consider it as sufficient reason to immediately cease doing business with them."

In addition, Atlantic told its distributors to alert their per-

sonnel to the gravity of the piracy situation and to instruct them to get all possible pertinent information in the event they come into contact with any pirated tapes or distributors of pirated product.

Bob Kornheiser, Atlantic's vice president in charge of tape sales, told the distributors that the company is seriously concerned about the problem of piracy and that it is taking some positive steps to try to put an end to these activities. He said, "We have been and we are continuing to cooperate with the investigative and legal staffs of both the Recording Industry Association of America and the Harry Fox office, as well as both federal and local district attorneys. We will pursue all possible avenues of legal recourse, both civil and criminal, in our efforts to deter the unauthorized appropriation of our property."

Legal Action

Kornheiser also noted that Atlantic will take all possible legal steps to secure its interests

in regard to collection of copyright fees, royalties, punitive damages and criminal prosecution.

Meantime, the RIAA is stepping up its activities against the tape pirates. It plans to demonstrate to Congress the urgency of antipiracy legislation which is now part of the revised Copyright Law and which still has to be voted upon. Henry Brief, executive secretary of the RIAA, said that the organization is now considering the possibilities of separating the count-

(Continued on page 8)

EMI Increases LP's to \$4.79—5% Return Out

By BRIAN MULLIGAN

LONDON — EMI Records will increase the recommended price on its pop albums by 30 cents. This will bring the price up to \$4.79. The new price schedule will go into effect Monday (2).

This is the first manufacturer-imposed price rise since July, 1963. EMI will also scrap the 5 percent return allowance but will give dealers a 3 percent increase in discount.

(Continued on page 6)

NEC: Rules & Rhubarbs

By BOB GLASSENBERG

MEMPHIS — The 10th Annual National Entertainment Conference introduced many controversial changes during the four-day meet here Feb. 15-18. For the first time the 1,000 delegates composed of college students and booking agents were asked to sign letters of intent

when booking acts on the campus. It was an effort by the NEC to gain a firm commitment from both the booking agents and college students attending the conference for placing artists on the campus.

In previous years, the students
(Continued on page 74)

Discos Musart

Mexico City

A 20th Anniversary

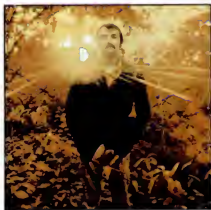
Profile

See Center Section



The new Sonny James album, "It's Just a Matter of Time," released last week on Capitol Record and Tape, is named after Sonny's 21st #1 Country single in a row! It's just a matter of time now before "It's Just a Matter of Time" (ST 432) goes to #1 on the Country Album Chart!

(Advertisement)



Ray Peterson: "Missing You" is the mood he successfully conveys while singing this, plus some of his giant hits such as "Let Laura I Love Her," "Goodnight My Love" and "The Wonder of You." Proof that he is as contemporary now, as he was eight years ago, is self evident in his renditions of newer material. Of particular interest is "Love the Understanding Way." Ray Peterson for yesterday... today... and no doubt, tomorrow. Uni 73078.

(Advertisement)

Put
The Illinois Speed Press
Includes:
The One Who Knows/Deerly/The Visit
Seventeen Days/Bad Weather



INCREASE YOUR CIRCULATION. THE ILLINOIS SPEED PRESS.
Eclectic, uncannily melodic, and solid.
Produced by James William Guercio, who's done some pretty good things for the circulation of Blood, Sweat & Tears and Chicago.
On Columbia

NAM MYOHO RENGE' KYO

The Lighthouse plays for peace: "The Chant (Nam Myoho Renge' Kyo)" #47-9808.

The basic chant of the Shoshu Buddhist movement (meaning "the sound of the universe brings inner happiness and world peace"). A new musical sound for the Lighthouse, already picked by *Gevin* and the trade magazines. Getting airplay in New York, Los Angeles, Boston, Washington, D.C.—and that's just the beginning.



It's news when The Friends of Distinction release a new single. It's not news when it hits the charts.

Expect another smash with "Love or Let Me Be Lonely" #74-0319 with another fine production by Ray Cork, Jr. from their upcoming album, "Real Friends."

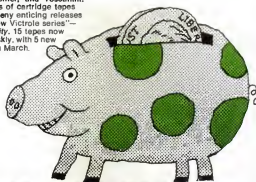


Henry Mancini: his sound is his signature again on "Theme from 'Z'."

Single getting strong sales, heavy airplay in 12 major markets as film "Z" opens across America. Latest LP, "Six Hours Past Sunset," continues very well. Another Mancini plus: three Grammy Award nominations for "Love Theme From Romeo & Juliet."

RCA Victor: now, Stereo 8 classical Tapes bargain-price for today's mobile market.

\$4.95 suggested list price. Great names in music, like Munch, Reiner, and Toscanini. "Collectors of cartridge tapes will find many enticing releases in (this) new Victor series"—High Fidelity, 15 tapes now selling briskly, with 5 new releases in March.



One great thing about "Minnie's Boys" is that Jane just recorded a big song from it.

"He Gives Me Love" #74-0318 is one of those slow, burning ballads that could have been written just for Miss Morgan. (It's from the new play about the Marx Brothers.) Watch for her new album, too: "Jane Morgan in Nashville."



When was the last time "The Last Supper" broke you up? Welcome Ace Trucking Company.

Top improvisational comedy groups are as scarce as grass at a policeman's ball. The Ace Trucking Co. is one of America's best—and their new LP will cut across diverse consumer markets. You've seen them on the Tom Jones Show; they'll also be with Jones in Vegas and other choice places.



This is Browning Bryant. He looks like the boy next door—but he sounds like the hottest new pop singer in America.

You may have seen this 14-year-old on the Kraft Music Hall. He'll be on The Ed Sullivan Show March 1, and starting April 22 at the Sands in Vegas. You'll be hearing plenty from him on RCA.

Meet your new dinner companion in The Empire Room of New York's Waldorf: Eddy Arnold.

If you're coming into Manhattan Feb. 23-Mar. 7, now you know where to take her 'til the wee small hours. Eddy's never sounded better—or more contemporary.



The newest things going on, are going on RCA Records and Tapes

Circle 10 on Reader Service

Taylor Bows Label—RCA Sets Special Products Depts in Vast Streaming

NEW YORK — CTI Records has been launched here by Creed Taylor, who was formerly associated with A&M Records. Taylor had been producing jazz, jazz-pop, and other types of records for A&M under a special production deal. With Vic Chirumbolo as director of sales and marketing, Taylor has just released two albums on his new label, a folk-rock LP featuring Kathy McLeod and an album featuring Hubert Laws, recorded mostly in Memphis.

The label has already signed a three-year contract with King Records of Japan calling for 12 albums a year in that country. The first releases in Japan will be in April. Taylor is now negotiating arrangements with record companies in other parts of the world for distribution.

CTI Records will immediately be available in the States. The 1000 series will feature pop material and retail for \$4.98. The 6000 series will feature jazz and rock for \$5.98. A third label will be the first jazz artist featured and his album is due out this week.

Other artists signed to the label include Billy Vera and group called Vena, a progressive rock group which recently appeared at the Fillmore East. Vera is co-partner with Taylor in a publishing company known as March Hare Music and will be writing for that firm as well as starring as an artist on CTI.

Rare Bird Tour of U.S. Set

NEW YORK — Associated Booking Corp. has arranged an American tour for Rare Bird, the record label recently released here on the Probe label. Arrangements to tour the act in key markets during April were quickly crystallized as a result of excitement resulting from new album and single.

Released on the Charisma label in England, the single "Sympathy" quickly climbed to No. 38 on the British charts. Probe chief Joe Carlton said the album "Rare Bird" sold 40,000 in several weeks and he is now releasing the "Sympathy" single.

The American tour, which necessitated cancellation of other acts because of exchange restrictions, will include concert locations, college auditoriums and the Fillmore East and West.

Entailing a travel schedule of

Taylor also operates Three Brothers Music and Char-Liz Music.

First single on CTI will be "It's a Be" by Laws, which was just been shipped. Taylor is now seeking markets to purchase. "I would sincerely like to find some producers—especially soul, rock, and country music produced in the South," he said.

Handling promotion West of the Rockies will be Ray Lawrence. CTI will control its own 8-track and cassette distribution through its record distributors. Chirumbolo, who previously was with Uni Records, said he had all but three markets already signed up for distribution.

Holland Peace Fest On, Off And Now in Maybe Stage

NEW YORK — Promoter Sid Bernstein's proposed music peace festival, set for Appeldoorn, Holland, in August, had an off-on history last week. Said Bernstein: "Early last week I received a shock announcement that the Mayor and police department of Appeldoorn had issued a veto stopping the festival."

Bernstein then issued a press statement through his Dutch organization asking if any other Dutch city or town would be interested in acting as host for the three day, mid week festival.

As a result of this we re-

between three and four weeks, the act will visit New York, Los Angeles, Chicago, Detroit, Boston, Philadelphia, Texas, Memphis and other cities.

Chess on Coast; Eyes New Vistas

LOS ANGELES — Chess Records, traditionally based in Chicago, has opened a local office to get into new areas of music. The move also allows the GRT Corp., Chess' parent firm, to consolidate Chess and GRT Records into one commercial and administrative force.

"The entry of Chess into the West Coast market is significant," said Richard Salvador, Chess' executive vice president, in that "there is a vast contemporary music market on the West Coast which is under-trusted Chess into today's musical direction."

GRT Records is now utilizing the Chess distribution network for the most part, plus its sales organization. Merchandising, promotion, sales, and advertising work is initiated through Chess' Chicago headquarters, with Chess personnel in the Midwest maintaining close contact with staffers here.

The purpose of the consolidation is to concentrate emphasis on product and promotion and to provide these primary activities with the strong support of the advertising and promotion support," said Alan J. Bayley, GRT Corp. president.

The new Chess office will serve as a contemporary, underground and motion picture

NEW YORK — RCA Records has streamlined its organization setup by establishing special product centers, each with a director responsible for conception, creation and merchandising of product. "These changes," said Norman Kacasz, president of RCA, "are designed to meet the growing complexities and ever-accelerating changes in the music business in the '70s."

The reorganization was made under the direction of Rocco Laginestra, RCA executive vice president. Irwin Tarr, formerly division vice president, marketing, will take over the new-

ceived many offers showing definite interest and this has now apparently caused the Apple-doon authorities to rethink the idea," said Bernstein. "They are taking advice at the moment, I believe, from traffic."

Apparently it was the size of the expected crowd that worried them.

It was heartbroken by the first announcement because I have so many good plans and intentions to make this a different festival. I was working on a scheme to book five stadiums in different towns in the area to relieve the pressure—the festival would take place simultaneously at these venues."

Bernstein plans to visit Holland, Wednesday (25) to discuss the situation with the Appeldoorn authorities. It will be his fifth European trip in seven weeks.

music, with the entire Chess organization moving into the country, pop and Broadway cast areas.

Richard Salvador, the label's president and Salvador, are

MGM's Custom Pressing Drive

BLOOMFIELD, N.J.—MGM Records is pressing more than 150,000 albums and singles per day, launching a drive for increased production. Frank Costello, president of the MGM Merchandising Corp. To implement services for customers, Frank Costello, general manager of the factory, has named Barry Ruegg as director of customer service; Ed Berman, director of physical distribution; and Art Fitzharris, director of manufacturing.

The factory is equipped to provide services ranging from cover art, jacket printing, labels, and shrink wrapping (in the plant) to merchandising outside sources. In addition, the custom record department has facilities to provide direct mail to radio stations across the nation.

created post of division vice president, planning. Laginestra described the position as a "broad" planning department, geared with modern methods of research, evaluation and forecasting which in the future will enable RCA Records to allocate its resources and efforts in the most effective and profitable ways." Laginestra said that Tarr's new responsibility will be divorced from the day to day operations of the division.

Jack Burgess, formerly division vice president, sales, will take over as division vice president, marketing, replacing Tarr.

The establishment of product lines, each headed by a general manager, said Laginestra, was dictated by the increasing segmentation of the record market, and the objective that RCA be strongly represented in every product area.

Henry Jenkins, division vice president, record operations, will

be responsible for country music, and Chet Atkins, division vice president, aka, Nashville, (head of RCA's Nashville operations), will continue to report to Jenkins.

Joseph E. D'Imperio, division vice president, will be in charge of pop music. Laginestra will serve as acting manager of hard rock music. The company is intensifying its activities to fill the hard rock post.

Peter Delheim will serve as acting manager for classical music.

Buzz Willis will head the rhythm & blues category, and will report to Jenkins.

Laginestra said each of the executives would supervise the activities of personnel assigned for the purpose of conceiving, creating and merchandising product so that merchandising will meet the specific needs of the particular product involved.

(Continued on page 6)

Govts 'Backing U.S. Trades' Soviet Tour

NEW YORK — The upcoming goodwill tour of the Soviet Union for U.S. music and record executives has received unofficial support from high government officials of both countries. This was disclosed by John C. Woram, RCA recording engineer, and a member of the advisory board of the Citizens Exchange Corps which is sponsoring the tour.

According to Woram, although the trip is a purely private effort of the CEC (which is a non-profit organization), neither government can become actively involved in it.

The CEC is also making efforts to take along at least one popular entertainer who would give free public concerts to Soviet citizens. Woram feels that if this effort succeeds it would help even further in fostering a better understanding between the two nations. At least one entertainer has expressed his willingness to make the trip, but details are still being worked out.

Meanwhile, the CEC has launched an impressive promotion drive to encourage as many people as possible in the music industry to make the trip. On Feb. 20, John Woram was

actively involved in it.

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(Continued on page 6)

TEAC to Open Holland Office

SANTA MONICA, Calif.—The TEAC Corp. opened a new office in Amsterdam which will serve as a distribution and service center in Europe. The decision to open the new, wholly owned subsidiary follows the worldwide acceptance of TEAC's musical instruments for the consumer audio, professional audio and data acquisition categories.

The Amsterdam operations will be headed by Tomonori Tani, executive vice president of the TEAC Corp. Hiroaki Ogawa has been appointed general manager.

TEAC, giant instrument and tape hardware maker, will continue to maintain its European center in Wiesbaden, West Germany. Tani indicated that the company plans to embark on a major marketing effort in Europe in the near future.

For More Late News

See Page 74

NIXON DISK ON POLLUTION

NASHVILLE — President Nixon is now on Monument Records, and every governor, representative and senator will receive a complimentary copy. The Smalls have had a record, "Unpollution." The short side is an instrumental, part of a 4-49 version of the excerpts of Nixon's State of the Union Address dealing with the pollution problem.

The monument promotion man Tex Davis is in Washington to present a copy to lawmakers and will mail copies to the state governors.

New Sound Search Paying Off

By CLAUDE HALL

NEW YORK—As the Search for the New Sound, launched Feb. 1, begins to roll on more than 200 Top 40 radio stations coast to coast, several radio stations are reaping benefits resulting through public service ventures and tie-ins with local businesses.

WHHO in Hornell, N.Y., set out a raise fund for the local YMCA, which is suffering financial difficulties. Station manager Don Fox said the "response to the search has been fantastic." The station will sponsor two battle of the bands—one for groups with members under 18 years old and the other for groups with members 18 years old and older. The events have been scheduled for March 6 and 7, with proceeds going to the YMCA.

Joe Finan, program director of KTLK in Denver, said the Search is getting a "very favorable response in Denver." In addition, representatives of the Tea Council of the U.S.A. have visited Denver to create extra publicity behind the Search. Both the Denver Post and the Rocky Mountain News are printing stories about the Search. KTAK printed information about the Search

on its playlist, asking groups to visit the station for entry blanks.

Working closely with WPOP program director Don Clayton, Council scored quite heavily with newspaper publicity about the Search in Hartford, Conn.

Promotions Roll

KNOE-FM in Monroe, La., led the promotion of C&O Electronics. Bill Tanner, station manager of KNOE-FM, said he was working with C&O's Hugh Young on the promotion. The Search is also being exposed on a daily morning variety show on KNOE-TV—"Good Morning, Ark-La-Miss." Tanner is recording the groups in the television station's studios, that we felt at least one group deserved special attention when they won in the national competition or not." He pointed out that the Cornerstones, now scoring across the nation with "Holy Go Softly" on Liberty Records, was a local group.

In Eau Claire, Wis., program director Steve Kane said that WBIZ has been airing both the pre-recorded promotion furnished in the kit provided by Billboard, as well as its own promos. The station is distributing the entry blanks through local record stores. "We are also making them available at a local recording studio which is also going to award free studio time to the best group from our area," Kane said.

Jay Sands, said WAEB, in Allentown, Pa., was WAE, a one-minute spot twice per hour round the clock and recorded locally has been fantastic."

WCFR program director Ron Bastone, Springfield, Vt., said that the station will hold its

ARNOLD GETS GOLD PLAQUE

NEW YORK—RCA Records' Edley Arnold will be presented a gold plaque commemorating sales of more than 60 million records. The award will be made during his two-week engagement at the Waldorf-Astoria's Empire Room beginning Monday (23).

new sound competition in early March, with between five-to-eight bands competing selected from those entering. Local winners will receive cash prizes, plus equipment. The winner will also receive a contract from local independent record producer Milan Rhodell, who has produced for such labels as Epic, Capitol, Mercury and Dot.

NARAS' Atlanta Dinner Lines Up Entertainers

ATLANTA—Joe South, Tony Joe White and Clarence Carter will entertain at the first NARAS banquet ever held here, March 11 at Municipal Auditorium.

Atlanta-Born Ray Stevens, who made it big in Nashville, and Steve Alaimo, will be co-MCs. The announcements were made by Phil Walden, chairman of the banquet, and his co-chairman, Bunkie Odum. Larry Goss will lead the orchestra. The banquet will be held at the American Motor Hotel.

Presentors will be Tom Dowd, Ray Whitley, Ronnie Thompson (mayor of Macon, Ga.), J.R. Cobb, Gwen Kessler, Jerry Wesley, Joe South, Tony Joe White, Billy Joe Royal, Budd Bailey, Miss O'Keefe, Johnnie Taylor, Eddie

London Sets 19th Mantovani Month Promo

NEW YORK—London Records has begun its 19th annual "March Is Mantovani Month" promotion, which incorporates the new "Mantovani Today" album and a push on the London 52-album Mantovani catalog.

The promotion includes merchandise, including record play pieces, slicks, minicover glossies, special Mantovani catalog order pads and ads for local newspaper advertising. The new album features new pop material. All of his previous albums have scored chart successes.

The artist, who concluded his 14th annual two-month U.S. tour in December, is planning a 15th annual tour to begin in September. London's entire staff of home office and regional ad district sales and promotion executives will participate in the drive, especially large distribution of promotional copies of the "Mantovani Today" LP also is planned.

'Never Love Again' Master to Atco

PHILADELPHIA—Atco Records has acquired the master of "Never Love Again" by Holly Maxwell from the Smitt-Whitelabel. The deal was set by Sam Shisant of SRS Enterprises, and Henry Allen. Also vice president in charge of promotion, and Jerry Greenberg, head of pop promotion.

Nominees to Pitch in Talent at Grammys

NEW YORK—Many of this year's Grammy nominees have been lined up to entertain at the NARAS shows in New York, Los Angeles, Chicago, Nashville and Atlanta. The shows and the award presentation will run simultaneously in the five cities on March 11.

Ready set to perform are Los Angeles dinner in the Cen-

tury Plaza are Bill Medley, Henry Mancini, Oliver, Mac Davis and Sergio Mendez & Brasil '66. In addition, Bill Cobey will act as master of ceremonies, and music will be supplied by the Les Brown band.

New York, which will be staging a theatrical-type presentation in a Lincoln Center's Alice Tully Hall, has lined up four performers, with more to come. Set at press time were three Grammy nominees: Miles Davis, B.B. King and John Denver. Also set are the Voices of East Harlem. Merv Griffin will emcee, and Dick Hyman will lead a 3-piece orchestra.

Nashville, which moves its ceremonies into Municipal Auditorium this year, will present two nominees: B.J. Thomas and Lynn Anderson, plus Jack Palance, and the Imperials. Don Tweedy will direct the orchestra.

Chicago, still in the stages of lining up its entertainers for the show at the Ambassador West Hotel, has set Regis Philbin to emcee and Kenny Soderblom will handle the music.

Atlanta, newest of the NARAS cities, has set Ray Stevens and Steve Alaimo as master of ceremonies and Larry Goss as musical director for the ceremony to be held at the American Motor Hotel.

WB's Talks on Foreign Buys

LOS ANGELES—Warner Bros. is negotiating with a number of international record companies about acquisitions.

Two of these companies are Arista and Rifi, both in Italy. Phil Rose, WB's international director, confirms that the company has been talking with foreign companies for the past two years regarding the company's plans to expand into individual countries as individual market needs are faced.

WB operates its own Canadian creative and distribution firm in Canada and has a creative services office in London.

Depending on how negotiations continue, WB could begin

making its first international expansion moves within six months or within this year.

WB's purchases are dependent on two factors available to it and what its market needs are in each nation, like strong distribution or a good creative office working the native language.

"Most of the people we've talked with recognize us as an international company," said Rose, "and we have been involved in all markets of the world."

Rose and Neuhil Erigen, Atlanta vice president, have been discussing joint overseas ventures, since both firms are owned by Kinney National Services.

Oscar Candidates Listed In the Musical Categories

LOS ANGELES—Burt Bacharach's score from "Butch Cassidy and the Sundance Kid" landed Oscar nominations in two musical categories in last week's Academy Awards competition.

Bacharach's score made the top five in the best original score category, and the song "Raindrops Keep Fallin' on My Head," with lyrics by Hal David, was among the five best song candidates. B. J. Thomas' single version on U.A. has been a recent chart success.

The other individual songs are "Come Saturday Morning" by Fred Karlin and Doris Previnn; "The Sterile Cuckoo" by "Jean" by Rod McKuen from "The Prime of Miss Brodie"; "True Grit" by Elmer Bernstein and Don Blase; and "True Grit" and "What Are You Doing the Rest of Your Life?" by Michel Legrand and Alan

and Marilyn Bergman from "The Happy Ending."

Best original score candidates in addition to "Butch Cassidy" include: "Anne of the Thousand Days," by Georges Delerue; "The Reivers" by Johnny Williams; "The Secret of Santa Vittoria" by Ernest Gold; and "The Wild Bunch" by Jerry Fielding.

In the best score for musical, the candidates are: "Goodbye Mr. Chips" by Leslie Bricusse, adapted by Johnny Williams; "The Long Walk Home" by Lennie Hayton and Lionel Newman; "Paint Your Wagon" adapted by Nelson Riddle; "Savage Character" by Cy Coleman, and "They Shoot Horses Don't They?" adapted by John Green and Albert Woodward. The best picture music adapter and adapter are eligible if the music was written

(Continued on page 74)

Octave, France Deal on Garner

NEW YORK—Erroll Garner assigned his product on the Octave label for France to Polydor Records. The French company acquired exclusive rights to Garner's "Up in Erroll's Room" album and will continue to sell the Garner product it formerly acquired through MCA.

Hispavox Records will release the Garner album in Spain. Octave also has made releasing deals with Pye Records in England, MPS in Germany, and Triola in Scandinavia. The French rights also will include French-speaking affiliates of Polydor in North Africa. Garner is preparing for a concert tour of Europe in April and May.

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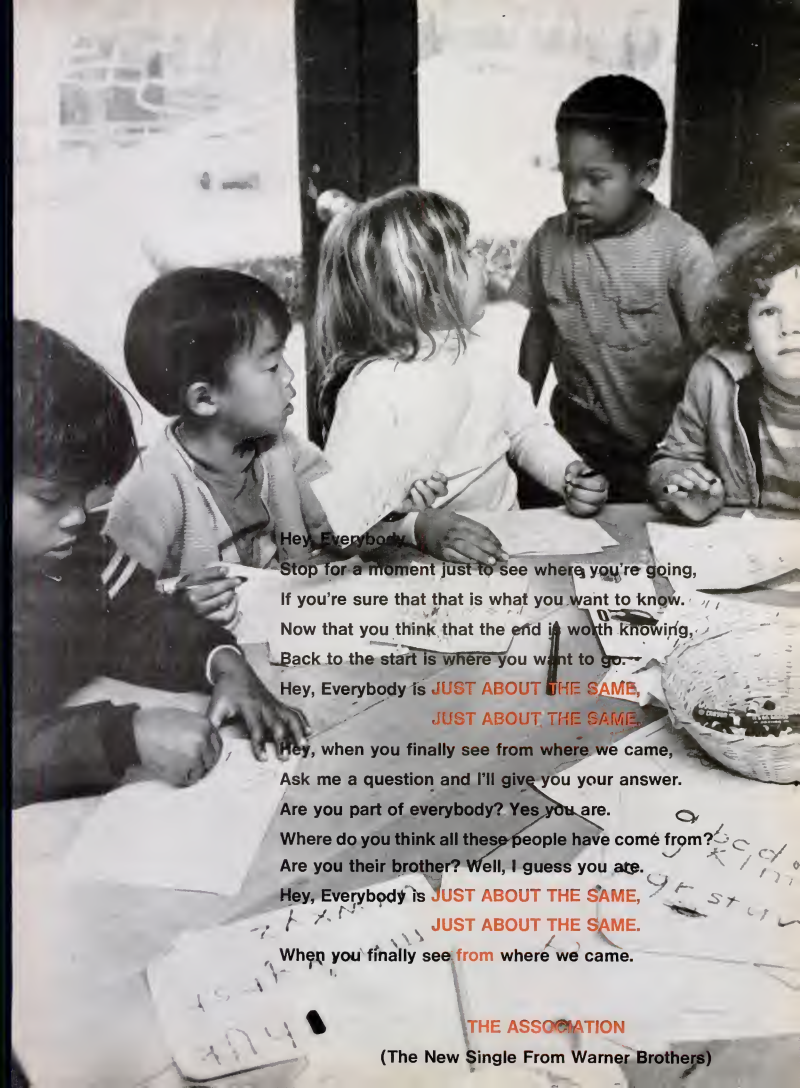


**It's good to know
that you were right.
Especially when some-
body else tells you.**

"The next time Columbia Recording Star, Billy Joe Royal, plays Las Vegas you can be looking for him in the main room. He's formidable and a stylistically defined talent, and a forcible bid for major stardom in the Elvis-Tom Jones league. Royal has the basic ingredients necessary: he's young, good looking, virile, gracious in manner and sings with verve and vitality."—Mark Tan, *Hollywood Reporter*

Billy Joe Royal has a new single, called "Me Without You," (4-45085) It was written by the same writer who put down the good words to "Cherry Hill Park." And needless to say, it's sung by the same, winning Billy Joe.

Billy Joe Royal, "Me Without You" on Columbia Records 



Hey, Everybody

Stop for a moment just to see where you're going,
If you're sure that that is what you want to know.

Now that you think that the end is worth knowing,
Back to the start is where you want to go.

Hey, Everybody is **JUST ABOUT THE SAME,**
JUST ABOUT THE SAME.

Hey, when you finally see from where we came,
Ask me a question and I'll give you your answer.

Are you part of everybody? Yes you are.

Where do you think all these people have come from?

Are you their brother? Well, I guess you are.

Hey, Everybody is **JUST ABOUT THE SAME,**
JUST ABOUT THE SAME.

When you finally see **from** where we came.

THE ASSOCIATION

(The New Single From Warner Brothers)

Signings Step Up MGM Country Pace

NASHVILLE — MGM Records stepped stronger into the country music field last week with the signing of three new artists and the re-signing of Hank Williams Jr., Tompall & the Glaser Brothers, and Sleep. Mike Curb, president of the record label, also signed Billy Walker, Mel Tillis, and Lamar Morris.

The label will launch a special promotion behind each single and album. First in line will be a campaign centering on Williams' new "Sun Country" syndicated television show which

is being aired on KXTX-TV in Sacramento, and KSAT-TV in San Antonio. The new "Sunday Morning" album featuring Williams will be promoted through in-store displays calling attention to the TV show as well as the album. Slides on a TV screen will show a background of the LP, with an overlay announcing playing time and date.

The newest album by Tompall & the Glaser Brothers is the soundtrack album of "tick ... tick ... tick." The group is now on a personal appearance tour promoting the album and the movie.

BUDDAH GOES COLLEGIATE

MEMPHIS — Buddah Records capitalized on the National Entertainment Conference here last week by distributing more than 1,000 copies of a specially pressed, two-LP set promoting its artists. Neil Bogart, vice-president of the label, said the album set featured both a series of hits, such as "Oh Happy Day" by the Edwin Hawkins Singers, but several new unreleased records. Attending the conference from Buddah were Joe Fields, Ron Weisner, Richard Robinson, Bob Jackson and Sozzin Kazick.

New Depts Set In RCA Move

• Continued from page 3

He added, "Each of these men will specialize in his own particular market to the extent that the albums released fit a need of that market. In many instances he will have to find new ways of producing and promoting his product also."

In explaining the new concept, Racusin said, "No textbook organization chart of solid lines and boxes can adequately describe this operating technique since it involves maximum utilization of manpower and talent. Its inherent characteristics are extreme flexibility and expansibility of personnel responsibilities rather than limiting them as most traditional organization charts do."

Each of the product lines will draw on the resources of RCA's services-advertising, marketing, public affairs, business affairs, etc.

RECORD REVIEW

Atl's 'Best of' Displays Names At Jazz Best

NEW YORK — Atlantic has taken six of their top selling jazz albums and compiled a "The Best of" series. In the case of Ray Charles, John Coltrane and the Modern Jazz Quartet, they provide a valuable insight into their first decade-and-more ago. The Charles set is all instrumental, mainly small group and includes a classic "How Long Blues" aided by vibraphonist Milt Jackson.

Jackson naturally crops up in the MJQ album which mixes live, studio and soundtrack recordings from 1956 to 1966. Similarly the Coltrane set includes some milestones in the late tenor saxophone player's "My Favorite Things" and "Giant Steps."

The rest of the issue features Eric Clapton, Herbie Mann and Mose Allison—still very much Atlantic artists. Mann gets two versions of his hit "Comin' Home" and the celebrated Newport Jazz Festival set—on his album. Allison has a well varied set of piano-vocal blues and ballads to 1962, whereas Harris, on tenor and varitone amplification, only goes back to 1965 for his gospel-influenced set. IAN DOVE

U.S. & Soviet Enter a New Cultural Exchange Contract

WASHINGTON — The cultural exchange between the U.S. and the Soviet is going into high gear again, after a year's hiatus expended by the U.S. State Dept. A recently signed pact calls for exchanges of five (up from three) full-scale performing arts attractions, a new maximum of 40 exchange students and a new maximum of 20 exchange professors. Also in the improved two-way cultural agreement, there will be exchange of one national exhibit, plus individually arranged exchanges of films, sports events, cultural visitors and promotion of tourist travel in the two countries.

The Russians have already launched the Moscow Philharmonic Orchestra's first appear-

ance here, and other shows will reportedly include the Moseyev Dance Ensemble, the Bolshoi Opera and Ballet, the Circus on Ice and the Omsk Choir and Dance Troupes. In exchange, the U.S. is expected to negotiate Soviet tours for Duke Ellington and band, the Harkness Ballet, the stunning new air black-white Alvin Ailey Dance Theater, the Holiday on Ice company, and the University of Minnesota Glee Club.

The recent agreement, good for two years retroactive to January 1, 1970, was signed by Soviet Foreign Ministry of Cultural Relations Director Nikolai M. Lunov and U.S. assistant Secretary of State for European Affairs, Martin J. Hillenbrand.

Moves Sparking A&M Pub's Fast Growth as Intl Firm

LOS ANGELES — Irving/Almo Music, A&M's publishing complex, has become a major international company in just four years.

Within the past several months it has made five moves: picked up administration in the U.S. and Canada of Skyhill and Tarka Music, owned by Denny Cordell and Leon Russell; acquired Frank Werber's SFO publishing company; entered an association with Island Music of England; acquired Brian Wilson's Sea of Tunes, and acquired a new publishing representative for all of Chrysalis Productions English groups.

Under terms of the Island Music deal, Irving/Almo obtains rights to material from Dave Mason (formerly of Traf-

fich; Stevie Winwood (formerly of Blind Faith); Jim Capaldi, Jimmy Miller, Blind Faith, Jimmy McGrath, Graham Wright, and Desmond Dekker.

By acquiring Brian Wilson's company, I/A picked up material created during the early surf days and right through to the Beach Boys' "Pet Sounds" LP.

Among the acts covered in the Chrysalis deal are Jethro Tull, Ten Years After, Savoy Brown and Bloddy Pryd. Terry Ellis and Chris Wright own the production company.

A&M's ties with Cordell and Russell relate to their work with Joe Cocker. Cordell produced his first A&M LP, with the duo co-producing his second album and Russell writing his chart hit, "Delta Lady."

As a result of buying Werber's copyrights, I/A now has early material by Mike Stewart, John Stewart and Dino Valente, including the latter's "Let's Get Together."

Chuck Kaye has been I/A's general manager and A&M's publishing activities director since 1966 when he joined the Herb Alpert-Jerry Moss operation. Assisting Kaye are professional directors David Nelson and Allan Rider, administrative director Dick Stewart; Betty Specter, I/A's secretary; and administration, and country music specialist Gary Polizzi.

W. Coast ASCAP Meeting Feb. 25

LOS ANGELES — The semi-annual West Coast membership meeting of ASCAP will be held at 5 p.m. Wednesday (25) at the Century Plaza Hotel. ASCAP president Stanley Adams will officiate.

NARM PARLEY TO SEE 'JOY'

NEW YORK — "Joy," the off-Broadway musical, will be presented at the opening night party of the NARM convention Feb. 26 at the Americana Hotel in Bal Harbour, Fla. The party will be hosted by RCA Records, which recently released the original cast album. Featured in the cast of "Joy" are Oscar Brown Jr., Jean Pace and Siva.



MGM RECORDS furthered its program of "MGM Country" with the signing of five major artists. Standing from left to right are B.J. McEwen, of the Nashville office; Ben Carter, Billy Walker, Lamar Morris, Hank Williams Jr. and Mel Tillis. Seated are Jim Vienneau, of the Nashville office; Mike Curb, president of MGM Records and Buddy Lee of the Buddy Lee Talent Agency in Nashville.

Polydor Will Distribute Blue Horizon in the U.S.

NEW YORK — Blue Horizon Records, British label specializing in blues-oriented material, will be distributed in the U.S. by Polydor Records beginning March 1. The agreement was concluded by Seymour Stein, Blue Horizon's American director, and Jerry Schoenbaum, Polydor's U.S. chief.

Featured on Blue Horizon's initial release are Duster Bennett, Ott Spann, Jellybread and "Blues Jam in Chicago." The LPs are scheduled to be shipped during the first week in March. Also being readied for release

is the Chicken Shack's new album, "Stamp," which is scheduled for the last week in March to coincide with the group's initial U.S. tour.

Richard Vernon, co-owner of Blue Horizon with Mike Vernon, is planning to visit the U.S. at the beginning of March to supervise the label's American kickoff. Mike Vernon is expected to arrive at the end of March to supervise the Chicken Shack tour and to arrange sessions with several Blue Horizon American artists, including George Smith, Ott Spann and Bacon Pat.

Two New LP Acts Unveiled At Epic's Special Meeting

MEMPHIS — Epic Records unveiled two of their newest album acts during a specialty called meeting to print blues-rock singer Brenda Patterson and Indian rock group, Redbone before the press and members of the National Entertainment Conference Feb. 15.

Larry Cohn, vice president of Epic, premiered Miss Patterson's album, "Keep on Keepin' On," and the album by the Indian group, "Redbone."

Playing backup for Miss Patterson's album included members of the Redbone group, Lolly Vegas, Pat Vegas, Pete DePee and Tony Belamy.

It was the second time in recent weeks that Cohn let it be known that Epic has moved into Memphis in a big way to develop talent, writers, producers then put them in a showcase.

He is working with Bettye Berger, president of Continental Artists booking agency, and Donnie Dorich, vice president of the agency, in his search for midtown talent.

Cohn recently signed country singer Gene Simmons; producer-aranger Charlie Chalmers; and singers Donna Rhodes and her sister, Sandy.

The SIGN of great reading



SATURDAY MUSIC, INC. / 250 WEST 57TH STREET, NEW YORK, N.Y. 10019 (212) 245-3550

28 February 70

Jerry Ross
Heritage Records

Dear Jerry:

You're HOT!!! Congratulations...

'NOTHING SUCCEEDS LIKE SUCCESS'

and you've got it with—

BILL DEAL

and the RHONDELLS

on Heritage—821

P.S.: The song "NOTHING SUCCEEDS LIKE SUCCESS"
was written by Larry Brown and Raymond Bloodworth.
I just wanted them to see their names in print.

A.L.

Market Quotations

NAME	As of Closing Thursday, February 19, 1970				
	1970 High	Low	1969 High	Low	Week's % Chg
Admiral	22 1/2	11 1/2	27	12 1/2	11 1/2
35A	39 1/2	31	70 1/2	37 1/2	33 1/2
Amstar, Auto. Vending	20 1/2	8 1/2	36	8 1/2	8 1/2
Amstar	49 1/2	32 1/2	124	41 1/2	39 1/2
Automatic Radio	43	18 1/2	213	19 1/2	17 1/2
Auto. Tel. Assoc.	122 1/2	97 1/2	1001	114 1/2	98 1/2
Avond	36 1/2	10 1/2	111 1/2	10 1/2	10 1/2
Capitol Ind.	56 1/2	29	57	48	45 1/2
CBS	39 1/2	41 1/2	456	44 1/2	42 1/2
Chrysler	42 1/2	23 1/2	138	44 1/2	42 1/2
Columbia Pictures	24	10	258	10 1/2	9 1/2
Quincy, Walter	156	69 1/2	138	156	155 1/2
EMI	5	3	164	4 1/2	4 1/2
General Electric	98 1/2	69	192 1/2	70 1/2	69 1/2
Gold & Western	50 1/2	16 1/2	74	16 1/2	16 1/2
Hammaker Corp.	23	13 1/2	183	12	11 1/2
Handeman	45 1/2	29	346	47 1/2	45 1/2
Heery Group	25 1/2	8 1/2	21	8 1/2	8 1/2
International United	35	11 1/2	418	12 1/2	12 1/2
ITT	60 1/2	46 1/2	1156	57 1/2	56 1/2
Kinney Services	19	8 1/2	309	38 1/2	36 1/2
Macica	29 1/2	14 1/2	130	17 1/2	17 1/2
MCA	44 1/2	18 1/2	807	22 1/2	21 1/2
Metromedia	44 1/2	21 1/2	199	22 1/2	22 1/2
Min (Min. Mining Ind.)	53 1/2	18 1/2	208	19 1/2	18 1/2
Monogram	162	102 1/2	696	120 1/2	120 1/2
N. Amer. Philips	55 1/2	32	35	41 1/2	41 1/2
Philips Int'l.	48 1/2	29 1/2	1856	30 1/2	30 1/2
Samart	69 1/2	24 1/2	432	24 1/2	24 1/2
Supertone Tapes	54 1/2	17	189	37	32 1/2
Tenn. Corp.	139 1/2	117 1/2	292	137 1/2	129 1/2
Texas American	30 1/2	11 1/2	369	12 1/2	12 1/2
Transcontinental	17 1/2	13 1/2	489	17 1/2	17 1/2
Triangle	14 1/2	7 1/2	27	14 1/2	14 1/2
20th Century-Fox	41 1/2	14 1/2	866	14 1/2	14 1/2
Wanor	22 1/2	14 1/2	39	14 1/2	14 1/2
Warner	35 1/2	19 1/2	812	23 1/2	22 1/2
Worlitz	23 1/2	13	13 1/2	13 1/2	13 1/2
Zenith	58	29 1/2	594	34 1/2	33 1/2

OVER THE COUNTRY	As of Closing Thursday, February 19, 1970				
	Week's High	Low	Close	Week's High	Low
ABSCO, Inc.	17 1/2	10	11 1/2	17 1/2	17
Alkermes, Inc.	8 1/2	6 1/2	8 1/2	8 1/2	8 1/2
Amstar & Lullaxia Corp.	7 1/2	7	7 1/2	7 1/2	7 1/2
Amstar	2 1/2	2 1/2	2 1/2	2 1/2	2 1/2
Bally Mfg. Corp.	16	17 1/2	16 1/2	16	16
Campania Musical	2 1/2	2 1/2	2 1/2	2 1/2	2 1/2
Century-Cartridge	19 1/2	14 1/2	18 1/2	19 1/2	19 1/2
Certina	4 1/2	3 1/2	3 1/2	4 1/2	4 1/2
Creative Management	13 1/2	13 1/2	13 1/2	13 1/2	13 1/2
Fish Packaging	27 1/2	27 1/2	27 1/2	27 1/2	27 1/2
Graphic Arts	4 1/2	3 1/2	3 1/2	4 1/2	4 1/2
Grady, Inc.	6 1/2	9	9	6 1/2	6 1/2
Idolcon	4 1/2	4 1/2	4 1/2	4 1/2	4 1/2
ITT	29 1/2	21 1/2	21 1/2	29 1/2	29 1/2
Goodly, Sam	12	11 1/2	11 1/2	12	12
ITC	5 1/2	4 1/2	4 1/2	5 1/2	5 1/2
Jobbie	5 1/2	5 1/2	5 1/2	5 1/2	5 1/2

"Over-the-country" prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked price is a firm offer. The actual price may be higher or lower. The range within which these securities have been sold is shown in parentheses.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

RCA's In-Depth Promotion

• **Continued from page 1**

Lucas also plans to step up the company's advertising/promotion involvement in the college market. He'll be holding talks soon with college media specialists on how best to direct his advertising/promotion tools at

college radio, college newspapers and college record stores. "Each market," Lucas said, "is multilayered and we're going to give each album an individual hook so that we can go after each layer with an individual approach."

Lucas is being assisted in his division by Jack Maher, advertising manager; Bernie Berman, sales promotion manager; Pat Kelleher, artists promoter; and Gusti Breuer for Red Seal.

Decca Names Segovia Month

NEW YORK — Decca Records has designated March as "Segovia Month." A full-scale advertising and promotion campaign has been specially designed to support Andrés Segovia's Decca catalog of records and tapes, including the new release, "Castles of Spain," which was recorded this past December in Madrid.

Segovia's entire stereo catalog will be available for the first time in cassette, cartridge and open reel tape form. The Segovia tape catalog, previously 11 units, will now number 23.

Vend today's hits!
You too can get a bigger piece of the action

If you are sincere and looking for a full or part-time business that will yield high profits, here's your opportunity. Territories now available from \$4,950 to \$49,500 secured by qualified financing available to interested individuals.

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GARY USHER, center, points to Danny Cox billboard on Sunset Strip in Los Angeles being constructed as part of Together's Danny Cox promotion. Watching the progress is Cox, Usher and Tom Ray, Transcontinental Distributing promotion man. Cox is on a cross-country promotion tour for his Together LP, "Birth Announcement."

Col's 10 New Audio Products

NEW YORK — Columbia Records will introduce 10 new models to its Masterwork Audio Product line in a series of coast-to-coast meetings. The new spring line includes radios, tape recorders, 8-track equipment, and a new "Century Series" of ultra-high quality components.

Milton Selkowitz, director of the Masterwork Audio Products division, pointed out that although there was a general industry decline late in 1969, Masterwork showed its sharp gains during the same period, and achieved a significantly increased share. Selkowitz attributed Masterwork increases to the heaviest promotion campaign in Masterwork's history.

Lewis Promotes Month by Chess

CHICAGO — To help promote Ramsey Lewis' Month through Chess Records, Lewis has been taping interviews here, appearing on television, and conducting interviews with members of key newspapers and the college press. He is also preparing a personal letter to

Embers' Kruger in U.S. On Film, Pub, Disk Talks

NEW YORK — Jeff Kruger, president of Ember Records, is in the U.S. to negotiate film, publishing and disk deals. In addition to heading Ember, an international combine of record companies and music publishing firms, Kruger heads Hillbrow Productions, a motion picture company.

Kruger's visit will include side trips to Toronto to take part in the launching of Ember Records in Canada through Transworld and to Jamaica where he'll meet with Leslie Kong, producer of Ember artist Desmond Dekker.

Kruger will also go to Hollywood for talks on "Head of

State," which will be Hillbrow's first major release in 1970. The film is financed by Ember in coproduction with German associates.

Kruger's music firms include Sparta Florida Ltd., Editions Musicales Catalogue (jointly owned with Eddie Barclay), and international Music of Italy, Kenwood Music, and Hillbrow Music. Kruger publishes works by the Moody Blues, Foundations, and represents Glen Campbell's publishing outside the U.S. and in Canada, Norman Newell, John Barry and Hal Shaper.

In the U.S., Ember Records is distributed by Buddah Records.

DGG to Widen Its Foreign Focus in Pop Mart Step-Up

• **Continued from page 1**

operation, was here last week for meetings with two other directors, Jerry Schoenbaum, head of Polygram Records in the U.S. and Horst Schmolz of Polygram, head of international art pop music for DGG.

While new artists will continue to be developed nationally by their domestic DGG and Polydor operations, the new set-up will be involved in international promotions and in international commercial propositions.

This change in pop thinking follows a pattern in operation by international classical firms, including DGG, where commercial success is estimated on an international basis by the parent firm, while national

organizations still are primarily interested in success within their own countries.

The wider thinking is prompted by such facts as strong sales by the Tony Williams Lifetime in Japan, and the recording of many European artists, including acts from Scandinavia and the Netherlands in English. Polygram's Savage Rose, for instance, is a Danish group that performs in English.

Tiger, a Japanese group, was recorded in England, but, although the pressing was in English, Japanese sales soared. Record not the virtual disappearance of a domestic language of a foreign hit, since the foreign disk is registering international sales.

Rennie, Schoenbaum and Schmolz will meet six times a year, but will be in constant touch for acquisitions and other activities between meetings. This committee has the authority to decide on the commercial ability of property internationalized. This new operation has a strong stake in the pop field through the world and will be based accordingly.

Manufacturers' Chart Predictions

Listed below are the new single records (those not yet on any chart) selected by their manufacturers as having the greatest potential for chart activity in the coming weeks. These singles have been submitted by the labels as a programming and buying guide for new product.

ATLANTIC		INTERDISC	
GREASE—Leroy Gray, Atlantic 3990	YOUNG	WHAT MY MEG—Brenda Underwood, Interdisc 75019	CANDID
YOU CAN'T GET A GOOD MAN AGAIN—Tyrone Davis, disk 615	YOU CAN GET A GOOD MAN AGAIN—Tyrone Davis, disk 615	MAN IN THE MORNING—Vince Johnson, Interdisc 75018	MAN'S MISSING—Gene Faith, Virtue 75212
AVCO EMBASSY	LULLABY—Plum Run, Avco Embassy A4 511	JEWEL/PALM	I FEEL A CHILL—Ted Taylor, Ronn 40
LOLLAPALOOZA—Plum Run, Avco Embassy A4 511	LOLLAPALOOZA—Plum Run, Avco Embassy A4 511	HEAVY NEVER BUILT A PLANE—John S. Nolla, Plaza 1221	NIS AND NERS—Tony Douglas, Plaza 1220
SAINT-STAR	BRITISH CASTLES—Lloyd, Northland 4507	ROMA	I WALKED OUT ON HEAVEN—Mark Williams, Jr., MGM 14107
ROMA TO WALK ALONE—Terry Freeman, Redford 3003	PAUSE—Lloyd Kay, Northland 3042	MEMA JACKSON—Tony Ronn, MGM 14112	HEAVY BRIND—Cingars, MGM 14110
COLUMBIA	MY WITHOUT YOU—Billy Jay Rayel, Columbia 4-5085	OPUSMUS	YOU'RE ALMOST OUT OF MY MIND—Jan Hunter, Opusmus 1001
BUT FOR LOVE—Jerry Naylor, Columbia 45-1506	GOOSE & BROS—Johnny Mathis, Columbia 45-15104	YEA IN THE DOORHOUSE NOW—Frank Party, Opusmus 4004	LET ME KILL THE BUTTLE, BARTHOLOMEW—Dick Ronn & the Ravens, Opusmus 4004
DOUBLE SHOT	I GENT BOY BUNDLE OF LOVE—Benson Wood, Double Shot 147	SSS INTERNATIONAL	CRYING IN THE STREETS—George Perkins, Silver Fox 18
THE GREAT BOY BUNDLE OF LOVE—Benson Wood, Double Shot 147	THE GREAT BOY BUNDLE OF LOVE—Benson Wood, Double Shot 147	THE GREAT BOY BUNDLE OF LOVE—Benson Wood, Double Shot 147	THE GREAT BOY BUNDLE OF LOVE—Benson Wood, Double Shot 147
FEL	COME ALIVE—Ray Ray, F.E.I./Fair 5-072	SOUL POSITION	I GOT TO LOVE YOU—Jesse Boulet & the Astral, Soul Po-Ton 5-7226
COLD CATERING—John Fisher, F.E.I./Fair 362	MARICHA MASS—Harry V. Lewis, F.E.I./Fair 362	STONEGATE	40 YEARS OF MEMORIES—A LIVE A MEMENTO DRAM—Orville Cook, Stonegate 2601
FLYING DUTCHMAN	HE DON'T APPRECIATE IT—Luther Marrow, Flying Dutchman FD 3004	WARNER BROS/REPRISE	AND SOME MUSIC TO TOWN—Ray Beach, Warner BROS
GET MY MOJO WORKING—Oris Spelman, Soul SS 45003	THE MOJO WORKING—Oris Spelman, Soul SS 45003		

Tony Joe White

"the Swamp Genius"... writer, producer, artist...
does his own thing with gutsy realism from the Bayou country."

"High Sheriff" b/w "Groupy Girl"

Published By Combine Music, Inc.

MN-45-1193

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nashville/hollywood



TONY JOE WHITE IS ANOTHER REASON WHY MONUMENT IS ARTISTRY.



This One



CHRJ-092-TX1D

Tape Cartridge

The Cassette Comes on Strong at AAMA Show

NEW YORK—Everyone at the Automotive Accessories Manufacturers of America (AAMA) show here last week was talking cassette.

Renewed excitement was generated by Detroit's unofficial willingness to accept cassette systems as optional equipment. (Chrysler is planning to offer a Philips cassette record-playback unit in 1971 models).

Detroit's acceptance—be it official or unofficial—of the cassette configuration may be the single most important influence for cassettes.

But quietly and efficiently, and with little publicity, 8-track manufacturers are talking, too.

What they're saying is that "there is no question that 8-track systems are, and will continue to be for some time, the money maker in the auto tape concepts."

The automotive division of Motorola Consumer Products, for instance, devoted its exhibit entirely to 8-track equipment. Oscar Kusisto, director of the Motorola division that produces 8-track equipment for Ford Motor Co., is convinced that 8-track is the only functional system for auto use.

Except for Motorola, however, virtually every producer of auto tape equipment at the show was either exhibiting cassette equipment or announced

plans to introduce cassette units in the near future.

There is a strong feeling that technological progress in resolving cassette problems has accelerated in the past year. For one thing, a number of auto tape producers say the automatic reversing feature now being applied by a few manufacturers will become standard.

Bell & Howell, for one, introduced an automatic reversing cassette playback unit, and California Auto Radio displayed two continuous play auto cassette models, one with AM/FM radio.

But many are still "hedging their bets" on cassette auto equipment taking the play away from 8-track. The 8-track system is still the bread-and-butter product foremost.

Other developments at the show included:

—There are reports that Motorola Consumer Products will have an auto cassette unit next year.

—While cassette producers are gearing for a major push in auto circles, many are watching a development that could hinder cassette progress: 8-track equipment is becoming less expensive.

—Lear Jet is thinking of introducing a cassette player.

—Selectron International is of

(Continued on page 18)

LOS ANGELES—There's more than a smidgen of truth to all that talk about 1970 being the 8-track portable player year. And most retailers who skim product dossiers are likely to decide that a flood of good portable equipment will be on the marketplace this year.

Firmly stated, for instance, is a determination by hardware producers to develop an 8-track stereo portable market.

Because of its compactness, fidelity, transportability and price, 8-track portables are finding a new retail haven. Dealers are beginning to talk about 8-track portables.

While continuing to pour cassette hardware into the marketplace, many manufacturers are beginning to turn to portable equipment to supplement lines.

Capitol, which has been out of the 8-track field for some time, finally concentrating on building a line of cassette units is considering some 8-track models.

The company is working on a portable AC/DC cassette player plus several other 8-tracks with radio combinations. "The sturdy portables lend themselves to the kind of selling through a retail record channel," said Oris Beuler, Capitol's special markets department vice president.

"We are not set up to sell high-priced gear, but the 8-track portables do have a good price range."

Peerless Teledar, a New York based manufacturer, is adding several 8-track portables to its line, including those with radio combinations. With one 8-track model on the market (PSP-444), Harvey Over, company president, sees an entire new market in this field. "We're gearing up for a major thrust in portables this year."

Atlas-Rand's hardware division also plans to get fully involved in stereo portable 8-track (and cassette) units. Harold Rosen, vice president and manager of Atlas-Rand distributed products, plans to introduce a portable line at the June Consumer Electronics Show in New York.

Rosen is thinking of marketing about five portable 8-tracks, ranging from \$59 to \$159. The units will be radio combination models, with one being a multiplex.

Belair, specialists in the portable stereo market, has a broad range of portable stereo 8-track equipment, including units with radio and multiplex combinations.

The company has jumped ahead of the field in marketing portable equipment, with heavy emphasis on rack jobber support, radio-TV promotions and giveaways, emphasis to the specialty retailers, and creative new advertising-marketing programs.

On Fire
"The portable market is on fire," said Ed Mason, Belair president, and we expect this year to again surpass all our sales goals. "We're preparing a new line of portable stereo products to show our confidence in the market."

"Young people may be the reason for the big surge in por-

By BRUCE WEBER

table players," explained Mason. "They're able to take the units to the beach, sporting events, in the car or even on boats."

"Portability is a prime factor in Southern California, for instance, where car-bounded commuters jam freeways and the society is on-the-go."

Lear Jet stereo also is doing well with portables. Jim Gall, marketing vice president, said: "There are no blue skies in the statement that our business in portables is booming. The dol-

lar volume has ballooned beyond our wildest expectations."

Automatic Radio also joined the portable parade with a stereo 8-track with AM/FM and FM multiplex (model PEX-1032).

There was a time when you could count the number of manufacturers producing 8-track stereo portables on one hand—Lear Jet and Belair. Not any more. It has become very crowded. Belair and Lear Jet pioneered a market, and now want in.

Motown Sees Tape Sales Up 25% in 70

DETROIT—What business slump?

Motown's Mel DaKroob marketing director, expects the label's tape sales to increase about 25 percent this year. "And that's a conservative estimate," he says.

Last year Motown sold more than 2.5 million units of 8-track and cassette tapes, with the latter configuration only under the label's marketing direction for the last six weeks of 1969.

With both configurations now receiving the full Motown promotion-marketing treatment, feels DaKroob, sales should noticeably perk up, especially in cassettes.

Off the last six weeks of 1969, when Motown sold more than 400,000 cassettes, DaKroob sees close to a 100 percent increase in that configuration over a full year's projection.

Unlike many in the industry, he feels the \$6.98 price tag on both cassettes and 8-track cartridges is healthy. "If the product is good," he said, "why not ask the consumer to spend \$6.98?"

Motown does not see any reason to join a growing trend in offering budget tapes. "Why?" asked DaKroob. "We don't have a budget record line, so why should we have a low-priced cassette?"

Gen'l Music Shifts To EVR Cartridges

ATLANTA, Ga.—The General Music Corp. has ordered the conversion to EVR cartridges of the first music courses to be offered on this format.

Announcement of the order was made jointly by Leonard Elliott, chairman of the board of General Music, and Bob E. Brockway, president, CBS Electronic Video Recording Division.

General Music is a designer, producer and marketer of audio visual music educational systems for schools and community youth programs, offering curricula in both general and specific areas of music education.

In announcing his company's plans to convert a number of its courses to the EVR format, Elliott said, "We see the EVR system as an excellent means of supplementing present music

tape series."

DaKroob is still a firm believer in "long box" tape packaging despite an industry trend away from the merchandising tool.

Motown was the only label firmly committed to the "long box" packaging concept, and only offered tapes in that manner. It finally had to pull back when other record manufacturers failed to support that packaging concept.

"Eventually," DaKroob said, "the industry will return to the long box. It's the ideal marketing tool. Many racks and distributors are using their own versions of long boxes now, including several major racks."

After making an initial try at offering Motown tapes only in long boxes, the label now services accounts with the regular 8-track slip cases and the plastic cassette box.

DaKroob's attention is now focusing on releasing albums and tapes on a simultaneous schedule to take best advantage of merchandising tools, promotions and marketing concepts. "We're about two weeks off on our release schedule," said DaKroob, "but we feel the gap can be narrowed down to about two days. We're working very closely with our duplicators on that score."

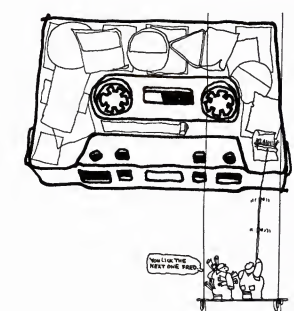
Gen'l Music Shifts To EVR Cartridges

instruction in schools. We view EVR as an ideal way of making our course material more diversified, and of enabling users to be oriented on this format."

Elliott added that General Music was especially pleased General Music's Gen'l Music makes possible since it adapts as easily to a single television set as to an entire closed circuit system.

Gen'l Music also plans to include production of a variety of music courses especially designed for the EVR format.

In other news from the CBS Electronic Video Recording Division, Terrence C. O'Connor has been named midwestern district sales manager for the company. His district includes Michigan, Ohio, Indiana and Kentucky.



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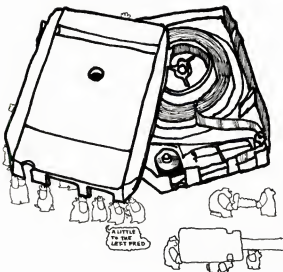
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Tape Cartridge

Automotive Specialists Map 3d Tape Center in Black Area

By ELIOT TIEGEL

LOS ANGELES—With two stores servicing the black community, automotive specialists Al Brotsky and Ed Zions are now planning to open a third stereo tape center in still another black area of the city.

The two partners are negotiating for a vacant lot around Pico and LaBrea Blvds., which would put them in the middle of what is a high income section of the black community. Al and Ed's first two Big Sound Corners are located in downtown Los Angeles and in Compton, a neighboring city.

The Compton store, opened last summer, is a three-man operation, and any future Big Sound Corners will also be designed to meet this overhead concept, Brotsky admits the company has done a turnabout in its expansion thinking as a result of being able to put up this kind of store.

The nation's downward business spiral over the past six months caused Zions and Brotsky to hold back their expansion plans. But they now feel they can open other stores because they can put a ceiling on their overhead.

Brotsky and Zions feel they can do a monthly volume of \$20,000 with two salesmen in a new location. The Compton store is presently doing \$15,000 to \$17,000 a month, Brotsky claims, selling a complete array

of prerecorded music, home players, other auto accessories and blank tape.

The Sound Corners are selling less than one percent of the volume in blank tape, but "that is indicative of something which is starting to move. One year ago we had a zero percentage in blank tapes."

Blank tape for cassettes appeals more to Compton customers than their inner city brethren. "The people in Compton are more price conscious," Brotsky explains.

Last January the company reduced its prerecorded music to sell for \$4.98 and 8-track and cassettes sell for \$5.98. Business went up when the price went down.

Eight-track accounts for 75 percent of the company's music business, with 4-track 20 percent. Six months ago 4- and 8-track were split evenly sales-wise. The company has been stocking up on jazz and soul in 4-track in response to the current good inventory, explains Brotsky, since Muntz is getting out of the music business (a comment he

made several months ago in Billboard.)

The Big Sound Corner has orders with Muntz for its new 4- and 8-track recorders, which Brotsky feels will spark new interest in blank tapes. The two store operation already feels the impact of blank tape sales in these two configurations.

In the hardware field, the company plans taking on four auto cassette models from Alwa around March 15 as an addition to its present player representation from Muntz, Craig, Motorola and Lear. In the home field, Muntz, Craig and Topp are the three main lines offered providing three configuration coverage.

"The black community is completely involved in tape equipment," Brotsky said. Having noticed that there is some traffic from the city's Mexican-American community, the two partners are talking about opening a store in East Los Angeles once the Pico and LaBrea store is in operation. "The east Los Angeles area is a leading population center for Spanish-speaking people."

Lib/UA Information Program Launched

LOS ANGELES—Liberty/UA executives have begun offering information—not advice—to foreign licensees in matters of tape cartridges.

The campaign was initiated at the company's recent second international licensees meeting outside Cannes by marketing director Lee Mendell who spoke on the company's growth history with tape music.

Phase two of the educational program is underway with Earl Horwitz, the tape division's general manager, conducting meetings on the Continent with licensees.

Whereas Mendell spoke in generalities about Liberty's involvement in the American tape cartridge industry, Horwitz is going into specific areas and trying to pinpoint attitudes and results of the company's programs.

Liberty/UA has just hired a tape department head for its London company who will be responsible for launching the firm's tape program in England.

Horwitz's trip to Munich last week to talk tape with Liberty/UA's representatives from Germany, England, France and Italy, is an extension of Mendell's own discourse into the company's tape history.

Horwitz's trip is designed to answer specific questions about how a tape division can operate, with each licensee gaining information relevant to his own market.

Representatives from around 20 nations attended the licensee meeting, with a number not yet in the tape business. However, most companies are preparing to enter the tape market, according to Mendell.

Mendell's talk was designed to offer a surface view of Liberty/UA's own tape achievements. "We didn't make an attempt to proselytize and we didn't go in and wave product at this meeting," he said.

Mendell told the licensees

what Liberty and other companies have done and left it up to each company to decide on the validity of the information.

"If you want to apply it, apply it," we told them. "You are your own experts."

Mendell said the licensees asked probing, intelligent questions like the ratio of cassette to 8-track, what 4-track means, problems in quality control, where the market is going, who are today's customers and what kind of product is considered for release.

Liberty/UA's move to set up tape management executives in Europe—with England being the first country where this has happened—is a major move in developing an organization devoted to the expansion and nurturing of the cartridge industry on an international concept.

Audiovox's Converter

NEW YORK — The Audiovox Corp. has developed a new unit which converts stereo CARTRIDGE tape player into an AM/FM/FM Multiplex Stereo receiver. The unit, called Travelmate, weighs 19 ounces and is inserted into the player's tape cartridge opening. It electronically couples with the tape player's own magnetic pickup and transmits through the unit's stereo amplifier and loudspeakers.

When removed from the player, the Travelmate continues to play utilizing its own self-contained power, loudspeaker and retractable antenna. A hide-away handle enhances the unit's portability.

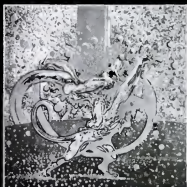
Other features of the new mini unit include a lamp to guide the listener in stereo functions, choice of local or long distance tuning, and jacks for stereo phones or loudspeakers. The Travelmate lists at \$59.95.

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Say You Saw It in Billboard

Tape CARtridge

How to Go Public by Really Applying, All Tapes' Style

By EARL PAIGE

CHICAGO—All Tapes, Inc. has proved that there is a solution to the dilemma of selling out to a rack giant on the one hand, or on the other, capitalizing to a point where the small tape supplier can compete with the tape conglomerates.

All Tapes went public.

Founded six years ago by Eddie Yalowitz and Kent Beauchamp, primarily as an open reel tape wholesaler, the firm is not typical of most tape suppliers. But All Tapes does typify many tape companies now experiencing steady growth and the problem of capitalizing that growth.

The key factor in going public?

"Be sure your audits are certified," Beauchamp said. "We were fortunate in that our company enjoyed pretty steady growth, we paid our taxes, we had clean books and we didn't go crazy depreciating our inventory. The only hole really was our lack of certified audits."

"If you want to go public you must have two consecutive years of certified auditing. We were fortunate in that it didn't take a lot of time to do a back certification and dig up the bodies. Between the time we decided to go public and the final approval only seven and a half months elapsed."

Treasure Work

"Aside from the need for certified audits, you need to hire a tremendously diligent lawyer, accountant and underwriter because there is a tremendous amount of work involved," Beauchamp said. The amount of money required to go public depended largely upon the deal

that is worked out with the underwriter.

Obtaining certified audits isn't so much a question of additional money, Beauchamp said, as it is obtaining the services of a competent auditor who is willing to put his name on record with the Federal government. "You have to decide if you are going to play by the rules. Once that auditor certifies your records it's like guaranteeing the gold in Fort Knox."

Turning to the decision to go public, he said:

"Like a lot of small companies in the tape business, we had some very attractive offers from companies wanting to acquire us. But we started thinking about all the people who had worked so hard for us during the years. Basically, we have a bunch of young guys who have worked very hard and the deal we could give them through our going public was a hell of a lot better than by selling out."

"The second factor was the consideration of those who had invested money in our firm from the beginning. Eddie and I had some money to start out with but relatives and friends came through with some really substantial sums. There were no interest payments and no notes. Although we paid off our debts in six months as it turned out, we considered how best we could reward those whose generosity had made our success possible."

"Finally, we saw that the only way to move the business further was to obtain sufficient financing. When you talk about putting in conveyor belt equipment and sprinkler systems and all the other things involved in

expansion you are talking about a substantial amount of capitalization."

250,000 Shares

All Tapes (OTC) offered 250,000 common shares. The firm is an umbrella for Royal Disc Dist., Inc. (founded in 1964), Rapid One Stop Service, Inc. (1964) and All Tape Dist., Inc. (founded later in 1968). One aspect of the firm's unique evolution can be appreciated in the fact that initially it was a supplier of open reel tapes—one of the first Ampex Stereo Tapes distributors—and only recently it became one of Ampex Record Corp.'s outlet for disks.

As a tape and record rack jobber, the firm offers a complete rack service in 8-track, cassette, open reel and disks. As a record wholesaler, it has numerous lines including Audio Records, Deutsche Grammophon Records, Polydor Records, Prestige Records, Buddha Records, Bang Records, Jubilee Records and some 60 to 70 lines. As a one-stop, the firm is steadily building an album servicing business. The firm employs over 80 people.

In one respect, All Tapes has "bucked into" the tremendous expansion seen in prerecorded music retailing and is now a total supplier of software. This has made for some interesting twists. For example, one camera dealer doing well in cassettes was convinced by All Tapes that he could sell 8-track cartridges, too.

In another instance, an electronics store handling only tape, was advised to put in a stock of 300-500 LP's.

Beauchamp summed it up: "We can go any direction a retailer wants to go."

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DMF54R-02	Single speed (2400rpm). For tape recorders.
NK201R	Single speed (2400rpm). For car players.
BF110R	Single speed (2000rpm). With electrical governor motor. For tape recorders.
BF200R	Single speed (2000rpm). For car recorders & players.
ZF200R	Variable speed (such as 1100, 2200 and 2800rpm). With brushless & transistor motors. For de luxe record players & electronic calculators.
VM250B	Single speed (3600rpm). For auto tuners.

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Cassette Auto Mart Seen Zooming

By RADCLIFFE JOE

NEW YORK — A major American cassette manufacturer has predicted that the cassette auto market is on the verge of developing into something very significant.

Wybo Semmelink, Norelco's vice president in charge of the Home Entertainment Products Division, made the statement while speaking recently on the growth and development of the cassette in this country.

Dispelling rumors that the cassette's bid for entry into the automobile market had run into serious difficulties, Semmelink disclosed that at least one major car manufacturer had placed an order for cassette equipment which will be offered as an option in future models.

He said rumors that the car buying public was largely dissatisfied with the cassette's performance as an automotive unit because of fragility, lack of proper fidelity and absence of continuous loop, were, for the most part, unfounded. Semmelink added that most auto cassettes, particularly those manufactured by Norelco, meet the rigorous standards set by the automotive industry. "This is more than can be said for many 8-track units now available," he said.

Semmelink pointed out that it must be remembered that the cassette, unlike its 8 and 4-track counterparts, was developed as a home entertainment unit, and is still very much in the embryonic stage in the automotive field.

Only recently, he said at Norelco have been concentrating on improving the cassette's versatility as a home entertainment unit, and were not overconcerned with the automotive market," said Semmelink. "We have, since our introduction of the cassette into this country in 1964, made tremendous improvements in such technical flaws as poor

fidelity and slow tape speeds.

We have reduced much of the wove and flutter in the units, and can today boast of frequencies of up to 10,000 Hertz. With the use of the Dolby System and Croyon tape, along with improved playback heads, we feel there will be little interference in the future, in the sound of the cassette and a stereo record, he added.

Semmelink pointed out that these kinks had been ironed out, his company can turn its attention to the automobile market, which had long been secondary to the home entertainment market. He said that this year the Norelco auto cassettes had been displayed at automotive shows in New York and other cities with very good responses.

He is convinced that the cassette as a car unit has everything going for it. "One of its greatest advantages is its size," he said. "Units are compact and fit snugly into an automobile's dashboard, and the number of prerecorded cassettes which can be carried around in the glove compartment of the car is considerably more than other configurations."

Semmelink is very confident about the future growth of the entire tape market. He feels that sales this year will be good in spite of industry scares over the state of the nation's economy.

He said that in Norelco's case, the sum total of stocks on order placed in January this year equals the total placed during the same period in 1969. He added that much of Norelco's business was done with lower priced items and feels confident that if a slump does occur in the economy, it would not be likely to seriously affect his organization.

However, he thinks that the six months of this year will be best for sales, with the

second half just about average.

"We are keeping a weather eye on the economy," said Semmelink, "but we have no intention of allowing wariness to lead to despair."

Semmelink sees the cassette making increasing inroads in education and communications, and assures that its potential in this area is virtually limitless. "Still," he added, "there will always be tremendous demands for it as an entertainment unit, and its use in the field of education will not trigger any decrease in this demand." Semmelink feels that if anything is likely to hurt the prerecorded cassette, it is its present high cost, but the present price should come down," he said.

The Norelco official is not very concerned about the flood of low end, inferior, foreign-made tape equipment which is flooding the U. S. market and bringing headaches to manufacturers and dealers alike. "These will all soon fade off the scene," he said confidently. "The consumer today is more sophisticated and discriminating than ever before, and they will not be tricked by low-priced inferior goods," he said.

Semmelink also feels that the cassette will not obsolete 8-track nor vice-versa. Nor will tape obsolete records. "There is room for both the tape and the disk, and there is also room for both configurations of the tape," he said.

Ampex Microcassette Is Clicking With Young

NEW YORK—Ampex Stereo Tapes (AST) has registered a marked increase in the popularity of its \$1.98 microcassettes among young buyers. According to Jules Cohen, AST's national marketing manager, the big attraction of the innovation introduced less than two years ago is that they carry four of the recorded artists' top songs.

Cohen said that although the microcassette, an abbreviated version of the LP cassette album, was originally designed to compete with the single record release, the unit is now way ahead of its disk counterpart. "The reason for this is that although the disk is cheaper, yet it usually has but one strong tune as compared with the four top songs you get on micros."

Cohen cited one example of this, the newly released Tom Jones microcassette which offers, "I Can't Stop Loving You," "Love Me Tonight," "I'll Never Fall in Love Again" and "Twist and Shout." Each of these tunes has reached the "Top 100" charts in recent months.

AST's January releases include Aretha Franklin's Creedence Clearwater Revival, Three Dog Night, Englebert Humperdinck, Led Zeppelin, and Judy Collins. The tunes they sing were selected from their recent top tunes heard on Top 40 AM/FM and underground radio stations across the nation. One Atlantic/Ampex variety micro re-

lease contains, "People Got to Be Free," by The Rascals; "White Room," by Cream; "I Started a Joke," by The Bees Gees; and "Hey Jude," Wilson Pickett.

Cohen said that although most micro cassette selections are rock favorites aimed specifically at the teen-age market, yet parents of the very young can also get selections from "Peter Rabbit," "Little Red Riding Hood" and other children's stories.

The AST official added that even though the price and content of the micros are their greatest attraction, packaging is also partly responsible for the

(Continued on page 74)

Ampex Opens Duping Plant in U.K.; Drive Set

LONDON — The opening of a U.K. duplicating plant and a major drive into the Continental cassette market were announced in London last week by Ampex Stereo Tapes, which started its European operation last September.

With an expected capacity of 1,000,000 cassettes and 1,600,000 cassettes per year, the new plant is to be located "in the London area" and will be used in addition to the Nivelles, Belgium, factory, where Ampex's European prerecorded product is currently duplicated.

"We have several sites under consideration but as yet, nothing has been finalized," said Gerry Hall, Ampex Stereo Tapes, Europe, general manager.

"When operational, the company will provide product for both the home and overseas market."

The company's entry into the cassette market will be at the beginning of April and is to comprise a 100-title release of middle-of-the-road and pop albums. Further releases will follow at roughly quarterly intervals, gradually building up to monthly releases.

The company's U.K. cartridge catalog, which also includes product from RCA, CBS, EMI, Pye and Warner-Kepros, at present stands at about 100 titles, with the next release again in April. Thereafter additions will be made monthly.

Earlier this year, Ampex revealed it is to also enter the disk market. Negotiations are expected to begin soon with European distributors for the marketing of Ampex's own LP record product in the U.K. and on the Continent.

"Apart from providing new sources of recordings for tape, the record company will be developed in its own right for a variety of audiences," said Larry Harris, president of Ampex Records. "The company is a logical extension of the corporation's growing involvement in the music business."

Disks produced by Ampex will also be available in tape form.

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AAMA Show

• Continued from page 12

fering a combination stereo 8-cassette player, with the cassette portion housing an automatic reversing feature.

Continuous loop cassettes will enable cassette producers to enhance their propaganda pitches to auto manufacturers.

Tape Happenings

Ampex will receive tape rights in the U.S. and Canada to some of the music produced by Music Enterprises Inc., of Houston. Music to Ampex will be on the Wet Soul and Double Bayou labels. . . . Rose-Wood of California, Redondo Beach, is offering a cassette storage carousel (model 950) that holds 40 tapes. . . . Construction has started on new corporate headquarters for GRT Corp. in Sunnyvale, Calif. The 50,000-square-foot structure will be completed in June, with administrative offices and engineering facilities to be housed in the two-story building. . . . Radiant

is offering a pocket-sized cassette portable recorder/player (micro 100) at \$109.95. . . . North American Philips is exhibiting at the Master Photo Dealers and Finishers Association show in Philadelphia, March 1-5. . . . Cassette Corp. of America is introducing a new, preloaded cassette that has two features: lubricated steel pins and two flanged guide rollers in the tape loop. These provide a flat "tape pancake" in all operational modes and a better controlled wind and rewind, reducing the chance of crosstalk, according to company spokesmen.

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8-TRACK

(Licenses listed for labels which do not distribute own tapes)

This Week	Rank	TITLE—Artist, Label & Number	Weeks on Chart
1	1	LED ZEPPELIN II Atlantic TP 8236 & Ampex 88236	15
2	2	ABBEY ROAD Capitol, Apple BST 383	19
3	3	WILLIE & THE POOR BOYS Crescendo Clearwater Revival, Fantasy 88397 (Ampex)	10
4	5	TOM JONES LIVE IN LAS VEGAS Parrot MP7631 (Ampex)	14
5	4	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, South-Ampex 850068 & GRT 8023 50068	10
6	9	SANTANA Columbia 1810 0692	18
7	8	LET IT BLEED Rolling Stones, London M57167 (Ampex)	9
8	10	JOHNNY CASH AT SAN QUENTIN Columbia 1810 0674	30
9	11	EASY RIDER Soundtrack, Reprise BRM 2020	12
10	14	MONSTER Steppenwolf, Dunhill-Ampex 850066 & GRT 8023 50066	10
11	6	IN-A-GADDA-DA-VIDA Iron Butterfly, A&P TP 33-250 & Ampex 8250	40
12	16	THE BAND Capitol BST 132	5
13	—	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	1
14	—	HELLO, I'M JOHNNY CASH Columbia 1810 0826	1
15	17	PUZZLE PEOPLE Tapeformers, Gordy GB 1949	11
16	7	BLOOD, SWEAT & TEARS Columbia 1810 0552	40
17	—	TRY A LITTLE KINDNESS Glen Campbell, Capitol BST 389	1
18	—	ENGELBERT HUMPERDINCK Parrot BT 79620 (Ampex)	1
19	19	JOE COCKER! A&M BT 4224	4
20	—	CHICAGO Columbia 18 80 0858	1

CASSETTE

(Licenses listed for labels which do not distribute own tapes)

This Week	Rank	TITLE—Artist, Label & Number	Weeks on Chart
1	1	ABBEY ROAD Capitol, Apple BST 383	18
2	2	LED ZEPPELIN II Atlantic CS 8236 & Ampex 88236	12
3	5	BLOOD, SWEAT & TEARS Columbia 1610 0052	25
4	3	WILLIE & THE POOR BOYS Crescendo Clearwater Revival, Fantasy 58397 (Ampex)	9
5	4	IN-A-GADDA-DA-VIDA Iron Butterfly, A&P CS 33-250 & Ampex 8250	39
6	6	TOM JONES LIVE IN LAS VEGAS Parrot MP7631 (Ampex)	9
7	7	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill-Ampex 850068 & GRT 8023 50068	12
8	12	SANTANA Columbia 1610 0692	2
9	11	MONSTER Steppenwolf, Dunhill-Ampex 850066 & GRT 8023 50066	5
10	10	LET IT BLEED Rolling Stones, London M57167 (Ampex)	23
11	8	JOHNNY CASH AT SAN QUENTIN Columbia 1610 0674	9
12	9	ENGELBERT HUMPERDINCK Parrot A 79626	3
13	13	JOE COCKER! A&M CS 4224	2
14	14	STAND St. & the Family Stone, Epic N 16 10186	1
15	—	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter 580	1

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Say You Saw It in Billboard

Walden Adding Underground & Pop to Its Signing Vistas

NEW YORK—Walden Artists and Promotions, firm based in Macon, Ga., is shooting for a multifaceted look for the seventies. The firm, which developed as specialists in the soul field, has established a new policy of signing acts in the underground and pop fields.

New acts signed to Walden include the Allman Brothers

Band, Tony Joe White, Livingston Taylor, Johnny Jenkins, Ginger Thompson and the Boogie Children. Oscar Tony Jr., Don Duke and Swamp Dogg are further artists to be added to Walden's soul stable.

Alan Walden, 26-year-old president of Walden, says "my brother Phil resigned to develop his specific interests in

management and recording, we continued to follow the format he had established with soul and r&b artists that built our reputation. However, we've always been conscious of the multiple tastes of the public. While we are and always will be signing soul acts, we nevertheless, here to supply a service and must, therefore, give our customers what they want."

Bunky Odum, previously with the Arnold Agency in Atlanta, has joined Walden and will be working within the agency to expand its booking outlets; this will cover television, theater tours, colleges and festivals, both abroad and in the U.S.

Artists signed exclusively to Walden are Johnnie Taylor, Percy Sledge, Arthur Conley, Oscar Tony Jr., Clarence Carter, Candii Station, Eddie Floyd, Donny Hathaway, the Precious A. Green, Johnny Jenkins, Jimmy Hughes, Betty Lavette, Z.Z. Hill and the Boogie Allstars.

Alan Walden's Atlanta Brother is booked in conjunction with Associated Booking Corp. and Tony Joe White in conjunction with the William Morris Agency. Alan Osborne, also a newcomer to Walden, will primarily be responsible for booking college dates.

Indoor Woodstock Fest to Make Tour

NEW YORK—Mike Quatro, independent promoter, and Russ Glick, owner of the Grande Ballroom in Detroit, will bring an "indoor Woodstock festival" to between 10 and 15 cities that have not had previous pop festival events.

Set for the kickoff show in the series on March 7 at the Kiel Auditorium in St. Louis are Steam, Stooges, Amboy Dukes, Cradle, Rotary Connection, Chuck Berry, Country Joe & the Fish, and Frost.

Other cities being set up, and acts being used, are Cincinnati Gardens, Cincinnati, March 26, with Joe Cocker, Savoy Brown, M.F.S., Amboy Dukes, Eddie Frost, Stooges, Lemon Pipers,

and others; Aragon Ballroom, Chicago, March 27, with the Byrds, Muddy Waters, and other local acts; Kansas City, March 29, no acts yet; Maple Leaf Gardens, Toronto, April 18, which will be comprised of American and Canadian acts.

Acts have not yet been set for "festivals" in Boston (April 20), Detroit (May 1), and New York (June 27).

Agents or managers in placing their acts with these shows should call Quatro at 313 886-3362, Detroit. Also slated for approval are light shows and public relations men.

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Easter Pop Festival March 27-29 in Fla.

MIAMI—Concerts Inc. will stage Winternerd, a major pop festival on Easter Weekend, March 27-29, in South Dade County, about 15 miles from Miami.

Among the acts signed for the festival are Canned Heat, Mountain, Country Joe & the Fish, Grateful Dead, Ritchie Havens, Sweetwater, Ike & Tina Turner, Johnny Winter, Steve Miller, John Mayall, Little Richard, Ten Years After, B.B. King and Joe Cocker.

Winternerd, which will occupy a 650-acre site, will have two large recreation areas each with its own showers, toilets, water trough, barbecue pits, concessions, shops, bazaars, medical facilities and a general store. Both areas will serve free food 24 hours a day.

Experimental and underground films will be shown during

each area from 3-6 a.m. Barry Reichman is creating the event's environmental and visual design. Part of the festival will feature an American Indian motif with 40 Indians from New Mexico participating.

Tickets will be \$20 for the entire festival with no single-day tickets sold. Says Kaplan, who produced last summer's Atlantic City's Pop Festival, is concert coordinator.

Recreation areas and free food service will be open to ticket holders starting with the weekend preceding the event. Concerts Inc. also has made arrangements with a travel agent to provide a substantial discount on round-trip bus transportation from Northeastern college areas.

Doctors from the Miami area will operate a central hospital and first-aid stands on the grounds. Security will be provided by the Hog Farm and Trans Love Energies, which will be directed by several security chiefs who worked at the Woodstock Festival.

Jerry Butler re-signed with Mercury for five years. Vanguard's Frost signed with Mike Quatro of Detroit, and Horner signed with Atlantic. Jimmy Demsey, guitarist, joined Planters. The first song on his new album by his son... Pat Boone to Capitol, where "Now I'm Saved" is his first single. Warner Bros. Grateful Dead to International Famous for representation. Dick Fields, a pianist signed with Atlantic, who plan an album early in summer... The Righteous Brothers re-signed with Atlantic. (Continued on page 37)

Talent in Action

SLY & THE FAMILY STONE

Madison Sq. Garden, New York

Sly & the Family Stone didn't need to sing "Stand" at their Madison Square Garden concert Feb. 13. The audience, numbering 20,000 to its feet, standing on the floors, on chairs, on arms of chairs. The capacity crowd sang but the music soon as the Epic recording group stepped on stage. They set included the powerful rush of good one and enjoyment that bounced back and forth between the stage and the audience.

Preceding Sly's set were two supporting groups, Fleetwood Mac and the Allman Brothers Band. Reprise's Fleetwood Mac deserves a smaller hall to play in. Much of the music and substance of Sly's in the rumble and echo that are hard to overcome in a massive audience.

Capitol's Grand Funk Railroad succeeded in generating excitement, even among the audience, occasionally their playing even bordered on music.

NANCY ERLICH

FIFTH DIMENSION

Philharmonic Hall, New York

It is really possible that there's a pop group around today that can never do wrong? This seems to be the case with the always exciting Fifth Dimension. Recently signed to Bell Records.

They are equally at home in nightclub, open air stadium and on stage in concert halls around the world. And once again they proved their winning ways with their success at Lincoln Center's Philharmonic Hall, Feb. 14. Their material is always as good as their treatment of it, or maybe it's the other way around. In either case, they treated the audience to their own special brand of excitement, as they romped, pranced and danced till their feet ached. They bubbled out into the aisles. They can sing. "Declaration of Independence" and music it came across, or dazzle with a rousing melody of their hit singles which are even more appealing to perform live. The remarkably talented quintet did a standing ovation with their "Aquarius/Let the Sunshine In" which was especially effective in its inventive lighting. And when they encored at the end of the show with another chorus of "Sunshine," it proved a fitting closer.

Warner Bros. recording star The Four Tops opened the second half of the concert and did little to prepare the audience for the excitement to follow.

JOE TARAS

BOBBY VINTON

Copacabana, New York

Bobby Vinton, a veteran young performer, had a smashing, congenial opening at the Copacabana, Feb. 16. Vinton drew heavily on his steady list of Epic Records releases, including the current "My Elusive Dream." He also played some top-flight material, such as "Raindrops Keep Falling on My Head." Vinton drew heavily on his steady list of Epic Records releases, including the current "My Elusive Dream." He also played some top-flight material, such as "Raindrops Keep Falling on My Head." Vinton drew heavily on his steady list of Epic Records releases, including the current "My Elusive Dream." He also played some top-flight material, such as "Raindrops Keep Falling on My Head."

Of the new numbers, his "Mr. Lonely," probably the strongest number of the show, was powerful and still moving. A medley of songs in foreign languages was another high point as was the "Don't Know," in which he played

clarinet, organ, saxophone and trumpet. Vinton's amiable manner in taking the audience into the act and contribute to the good spirits in the club during his performance. The show was opened by comedian Sandy Baron.

FRED KIRBY

THE DOORS

Auditorium Theater, Chicago

The Doors just couldn't put it together on Feb. 14 despite playing for nearly two hours in both shows. The first show was clearly superior to the second, which was drowned in the ocean of free verse by singer Jim Morrison.

The first show was highlighted by "When the Music's Over," and "Soft Parade" from the group's albums on Elektra Records, the group, featuring Robby Krieger on guitar, Ray Manzarek on organ, and John Densmore on drums, also did several numbers from its new set of two worlds. Although fine instrumentally, especially Densmore, Morrison frequently got caught up in the lyrics, mixing lines from different songs, and generally confusing everyone. The concert closed, appropriately, with "The End," featuring a strong solo by Manzarek.

GEORGE KNEMEYER

HAMILTON FAME BAND

Bitler End, New York

The Hamilton Fame Band, stronger than ever, had good opening set, Feb. 18 to begin its run at the Bitler End. The group, which has been playing for five members opportunities to shine. Included are Lenny Lasker, who plays piano, organ, and guitar, a flashy, intense pianist; and Ruth Underwood, a surprise. When the Fame Band played the quintet are two other highly capable musicians, guitarist Ken Cramer and bass guitarist Al Cooper.

Some of the best numbers were from the band's new album, including its title song, "Ain't Got No More." Also from the album were "Who Did You Fool?" and "Ghost of a Highway Child." "Who Did You Fool?" was "one of the numbers where I was alone on vocals by Marguerite. Seldin also joined in vocally. During the set, Lasker played piano and trumpet. The show opened with a good set by Glenn Leopold, an improving young folk singer, who played original material.

FRED KIRBY

ASTRUD GILBERTO

Rainbow Grill, New York

Brazilian-born singer Astrud Gilberto returned to New York last week to perform at the Rainbow Grill, in song, of her native country for an appreciative audience of first-timers at the Rainbow Grill on Feb. 16.

The smoky-voiced "Queen of Bossa Nova" sang in Portuguese, singing tunes like "In My Solitude," "Girl From Ipanema," "A Day in the Life of a Fool," and many other old favorites from the Antonio Carlos Jobim songbook, despite the winter cold outside with a warm and welcoming picture of the Copacabana and Ipanema beach of Rio, and country's rollicking Maria Graz, and the beauty of friendliness of the city.

Miss Gilberto's style and repertoire have not changed much over the years, she remains consistently good entertainer with the knack of personalizing a song in her own way. The result was the audience gets the feeling she is singing especially for him.

(Continued on page 26)

Hot Damn! another record label!

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Sly Date: Many Words, Little Music

By MILDRED HALL

WASHINGTON—Sly & the Family Stone and their management, Goody Good Productions, set a new record in bad performances here last week. The group arrived nearly five hours late for their Constitution Hall appearance, gave the fans scarcely more than 30 minutes of playing. They took off without as much as a pax vobiscum to the devotees who paid between \$5.50 and \$7.50 a ticket to the oversold concert.

As a result of the general mismanagement and oversell of tickets, when some 3,800 of the audience crammed the hall, the doors were closed on hundreds who milled around outside, many holding tickets. Crushers broke through, a mkec de-

veloped outside the hall, with rock-throwing and about \$1,000 in damage. A number of arrests were made by the more than 80 policemen called to quiet things down.

As a result, the DAR-owned Constitution Hall may henceforth be closed to rock concerts—an unfortunate backward step for the staid Capital, which had moved a long way when it permitted rock groups to play in the hallowed Constitution Hall. Two prospective February and March concerts by rock groups and stars have reportedly already been cancelled.

The audience within the Hall remained patient throughout the long wait in spite of overcrowding, airlessness, and a

stage only occasionally peopled by a disk jockey or two, and brief appearances by a would-be comic, and a local group. Crushers and seat-snatchers made it impossible for anyone to leave his seat, and management made no attempt to straighten things out, beyond ordering everyone to stay in the Hall, or forfeit his right to come back in.

What aggravated even the devotees of the Sly group was a report that their plane was actually not even scheduled to leave New York until well after the 7 p.m. time set for the Washington concert to start. Further delays compounded the lateness.

The experience is becoming so common, the oversell and the delays by artists and managements so callously repeated, that the observers here marvelled that the rock audience patience lasts so long under the abuse. But a fair number of the disillusioned Washington audience were heard to say they'd had it with live rock concerts by groups and stars who deliberately foster suspense by showing up hours late, then give a short performance and take a fast walk off the stage.

Demands by some to get their money back when 11 and 11:30 p.m. rolled around were met with refusals. Representatives of the Goody Good New York productions firm, who sponsored the concert, reportedly refused to refund money or give any reason for the refusal.

Oliver Is Set for a Global Tour of Dates, TV, Promos

NEW YORK—Oliver, Crewe Records artist, has been lined up for a worldwide tour of concert and television engagements and promotional appearances. He leaves March 8 for England, where he'll take part in a series of press meetings and TV dates in conjunction with the release of "Jean," under a new deal Crewe signed with Pye Records.

Following his engagements in England, Oliver plans to visit Italy, France and Germany in

additional promotion and concert appearances. He will also cut "Jean" in Italian, French and German. He then flies to Australia, where he'll tour from March 23 to April 7. Concerts in Japan are also in negotiation to follow directly after the Australian dates.

During his recent trip to Europe, where he scored at the MIDEM convention, Oliver stopped off in Madrid to take part in ceremonies kicking off a contest to find a "Jean" from Spain. The winning girl contestant, who will be given the title of the Spanish personification of "Jean," will be flown here for a round of promotional events, as the guest of Oliver and Crewe Records.

Slocum House In Expansion

NEW YORK — Bob Slocum and Gil Munroe, president and vice president of Slocum House, the publishing firm, have established a personal management firm as well as a record label. The personal management firm will be known as STA, and the label will be called Cherry Records. Their first two recording artists are singers Al Vino and Alex Beaton, who were signed by Cherry and man, Jerry Bruno.

Slocum and Munroe are known primarily as publishers who have such projects as the magazines Showbill and Guider and the new Ringling Bros. and Barnum & Bailey 100th anniversary Circus magazine.

Swift's 14-City Promotion Tour

NEW YORK—Decca Records has sent its latest artist, Jonathan Swift, on a 14-city promotion tour. Swift is the discovery of Paul Vance and Lee Pockriss (the Cuff Links, et al) and has just cut his first single, "The Kiss," for Decca.

The tour covers Baltimore, Washington, Philadelphia, Pittsburgh, Cleveland, Cincinnati, Milwaukee, Chicago, St. Louis, Kansas City, Houston, Ft. Worth, Dallas, and his hometown of Detroit.

Swift's first Decca album will be released shortly.

3 Form Company to Supply Promo, Marketing Services

NEW YORK—John Knodle, Dan Desmond and Tom Gelardi have set up National Promotion & Marketing Corp., a firm designed to supply in-depth promotion and marketing services to record manufacturers, music publishers and artists. Knodle will be the firm's president, while Desmond and Gelardi will carry the title of vice president.

The NPM will operate, at the start, out of three key markets—Chicago, Detroit and Atlanta—to service accounts on the radio, television, retail, rack, one-stop and distribution levels. Knodle will work out of Chi-

cago, Gelardi will handle the Detroit market, and Desmond will take over Atlanta after closing out his affairs in St. Louis.

Before forming NPM, Knodle had been district promotion manager for Capitol Records in Chicago for six years; Gelardi had been district promotion manager for Capitol in Detroit for 13 years, and Desmond had been with Hellicor Brothers in Minneapolis for five years and assistant general manager of Commercial Music in St. Louis for the past year.

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From The Music Capitals of the World

(DOMESTIC)

CINCINNATI

Larry and Ann Vincent are sporting a new release on their Pearl Records label. Ditty is titled "Jingle Jangle Joe (Pride of Kokomo)." Larry, well known in Midwestern niter circles for his comedy pianistics, has been forced out of action recently by a back ailment, but expects to resume work soon. Pearl Records is located in Park Hills, Ky., just across the Ohio from here. . . . Tommy Wills, head of Airtown Records, was at Rusty York's Jewel recording studio here last week to produce a single on Dumpty (Piano) Rites.

Lee Castle and his Tommy Dorsey orchestra boys lost personal belongings and a saxophone, all valued at \$4,365, to thieves who cracked their bus on a parking lot here last week. Castle estimated his loss alone at \$3,174. Peggy Rogers, former manager of Dick Clark's Midwest office here, has shifted to Santa Barbara, Calif., where she is assistant manager of KGUD Radio.

The Cavalls were in for a concert at Music Hall Sunday (15) sponsored by Station WSAI, with an ice storm playing havoc with the box office. For a get-away number they introduced their new MGM release, "It's a 10" (Two by Two). . . . Judy Collins stop off for a single date at Music Hall here in March. . . . Jim Tarbell's Ludlow Garage, local progressive rock niter, had the following talent for February: Herbie Mann, Wilbur Longmire, Grand Funk Railroad, Lemon Pies, Savoy

Brown, Neil Young, Taj Mahal and Cold Blood. Spot has a \$3.50 tariff at the door.

TV producers Jerome (Tad) Reeves and Al Fisher used the Taft Broadcasting facilities here last Wednesday (18) to produce a pilot on a new show of interest to women, featuring Jani Gardner, local author and newspaper woman. Planned is a five-day-a-week, 30-minute show with guests. Reeves was executive producer of the syndicated Dennis Wetherly TV-er which recently went off the air.

. . . Danny Schoff, former niter and musical comedy singer who has been heard on several major labels in the past, is now a public information officer for Roger Cloud, auditor of the State of Ohio. Schoff was forced to quit his showbiz career several years ago when he suffered three strokes over a two-year period. He has been invited to speak and sing at the White House March 4 by President Nixon. BILL SACHS

NEW YORK

Polydor's John Mayall, Blues-Way's B.B. King, and Columbia's Taj Mahal play Fillmore East March 13-14. Pat Paulsen has been signed by Mobil Oil Co. for a new series of commercials. The contract runs through 1971.

. . . Verve's Astrud Gilberto is playing the Rainbow Grill through March 11. . . . Roger Kellaway will compose the score for Arena Productions' "The Shooting Gallery," a feature for NBC-TV. . . . Cotillion's Roonie Hawkins re-

turns to Canada during a month of globe-trotting to promote his new album. . . . Al Kops, vice president of Local 802, American Federation of Musicians, will be 1970 chairman of the Musicians & Bandleaders Division of the United Jewish Appeal of Greater New York.

Orchestra Jaime Brockert opens a four-night stint at the Main Point, Bryn Mawr, Pa., Thursday (26). . . . Vile Dasa is recording a new Liberty album with sessions arranged by Al Capps and produced by Ted Glasser. . . . Jimmy Case and Red Wilcox have formed Showcase Talent/Management Agency at 1057 W. Broad St., Falls Church, Va. . . . Blue Note's Elvin Jones makes his film debut in "Zacharia," a George England production for ABC Pictures Corp. Jones replaces Blind Faith's Ginger Baker, who withdrew because of illness. . . . Alfred Brown has been signed as musical director for the ABC-TV March 22 special "Harry and Lena," which will star Harry Belafonte and Lena Horne.

Columbia's Don McLean will be featured Friday (6) at a folk music concert sponsored by the New York Pinewoods Folk Music Club in the auditorium of P.S. 41, 116 W. 11th St. . . . Scepter's Dionne Warwick will entertain at the Radio-Television Correspondents' Association dinner Thursday (26) at Washington's Shoreham Hotel. . . . Steve Tudanger has signed with Pineywood Productions, Ltd., as writer, singer and producer. . . . Joe Lauer and his wife have become parents of a girl, Suzanne, born at University Hospital. . . . Maya Angelous, who recorded an album of original poetry readings for GWP Records, is the author of "I Know Why the Caged Bird Sings," which is being published by Random House.

Crew's Julius La Rosa has signed for four appearances during the coming year at the Concord Hotel in the Catskill Mountains.



JANUS RECORDS introduced Funkadelic to the New York press and disk jockey corps with a performance at Ungano's Feb. 16. After the performance the Funkadelic surround Marvin Schlachter, front row, third from left, president of Janus, and Armen Boladian, far right, head of Westbound Records. The group's first album, "Funkadelic," has been released on the Westbound label, which will be distributed by Janus.

with the first engagement set for March 28. . . . Jubilee's Happenings have recorded "Maureen" for the soundtrack of Allied Artists' "Faddy," a film which will premiere in New York next month.

The World's Greatest Jazz Band is in an extended engagement at the Roosevelt Grill. . . . Decca's Brenda Lee will appear on ABC-TV's "The Johnny Cash Show," Wednesday (6). . . . Columbia's Chambers Brothers, Polydor's Ten Wheel Drive with Gena Kavan, and Elektra's Bob-noceros appear at Felt Forum, Friday (27). Slated for Sunday (1) are Warner Bros. Association, Columbia's Byrds, Buddha's Sha Na Na, and Vanguard's Frost.

Elektra's Holy Modal Rounders have written the original score for the play "Operation Smidewinder,"

which will be presented by Alvin Forleger. The group also will perform their score in the show, which opens March 12 at the Vivian Beaumont Theater. . . . Mort Shuman, formerly of "Jacques Brel is Alive and Well and Living in Paris," has taken over the lead of the revival of the Brecht-Weill "Mahagonny," which opens Wednesday (6) at the Anderson Theater. Atco has original cast rights to the Carmen Capullo production. . . . Reprise's Kenny Rogers & the First Edition are taping an "Andy Williams Show" for March 28 airing.

Reprise's Sammy Davis performs at Philharmonic Hall, Friday (27) and Saturday (28). . . . Atco's New York Rock & Roll Ensemble are taping "Something Else" and the play "Operation Smidewinder."

(Continued on page 37)

Star of Hair Robin McNamara

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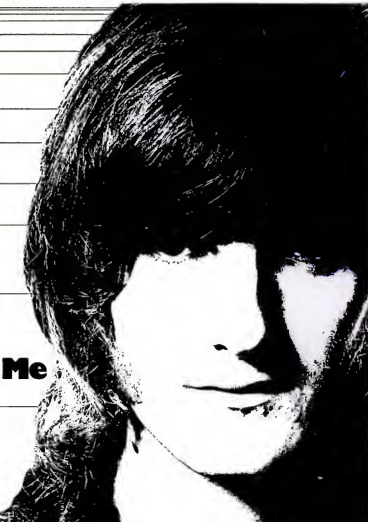
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Radio-TV programming

Album Pay on Top 40; Pressing; Record Sales Pool

NEW YORK — The trend toward programming albums on Top 40 stations as if they were hit singles has taken an upswing and not only have many major market program directors begun to keep close tabs on album sales in their markets, but one station has conducted surveys in 8-state CARTRIDGE and cassette sales to better program for its listeners.

WIXY in Cleveland, KROY in Sacramento, WFIL in Philadelphia, WPGC in Washington, and WHYY in Montgomery, Ala., are making extensive use of albums now in programming. And WIXY's program director Bill Sherard is not only checking out albums sales, but

surveying stores on cassette and cartridge sales on the basis that young adults are a major market for them and these are the hard core of his audience.

Several other radio stations are deeply involved in album cuts as programming material; the pioneer station in this aspect would be WMEX in Boston where programmer Dick Sumner obtains about 15-20 percent of his programming from albums. KRLA in Los Angeles has been very heavy into albums, but backed off with the departure of program director Doug Cox. KRIZ in Phoenix, programmed by Pat McMahon, is strong in albums.

These albums include pro-

gressive rock, but the vast majority are not necessarily "acid" records. WIXY has run to five albums on its playlist and Sherard said cuts from these albums are played just like hit singles — all day long. The station played the Crosby, Stills & Nash album for a full time and "will probably go back on it because it's still selling in Cleveland."

Too many program directors are playing album cuts just to diversify their programming, Sherard said. "But I use them to reinforce the sound of WIXY. We don't constantly play just the cuts that were popular hits . . . because I don't believe in playing albums just to play albums. First, we find out what albums are selling—and this is still a difficult situation." He mentioned checking with the national offices of record companies to find out that both the Crosby, Stills & Nash album and the Led Zeppelin album had sold more than 50,000 copies each in Cleveland.

Because of the growing sales of cassettes and cartridges, WIXY is checking out what sells them. "And each week Chuck Dunaway, Marge Bush, and I are visiting four or five different one-stop distributors and stores. We spend half an hour or so, learning about what each of these businesses handle so we can better evaluate our telephone calls for our listeners' usage each week."

Mia Babin does the survey (Continued on page 32)



MUSIC DIRECTOR TONY PIGG and operations director Stef Ponek of progressive rock station KSN-FM in San Francisco, with the Creedence Clearwater Revival during filming at the station of the first show of National General's syndicated TV "In Concert" series. From left, Stu Cooke, Doug Clifford, sitting: Tom Fogarty, John Fogarty, Pigg, Ponek.

Hip Rock's the New Word for WMUM-FM

PALM BEACH, Fla.—WMUM-FM, a 100,000-watt stereo operation owned by Quality Stations, will launch a progressive rock format here March 1, it was announced last week by Tom McMurray, director of programming for the multi-station chain. Miami, Ft. Lauderdale and Palm Beach all are in the prime coverage area of this station, which was formerly known as WWOX-FM.

Geoff Foy, who'd been with Knight Quality's WSAK in Fall River, Mass., national headquarters of the chain, will be program director of the new format. Mike Zitter and Brian Halgren are among the initial air personalities signed by the station. The old WWOX-FM had been a 24-hour easy listening station that devoted two hours a night to classical music. It's new image will be "mother."

McMurray said the format change comes only after extensive market research and there

had been a definite programming gap in the market. "We'll play all kinds of music that's good music, though we'll stay away from subliminal records." For a while, McMurray will be strongly involved in the music aspects of the station. He stressed that the station would be the real thing—"no hype."

WJIM GOES EL FORMAT

LANSING, Mich.—WJIM, 1,000-watt station here, is dropping its Top 40 format to become an easy listening music station within the next five to six weeks. The station goes to 150 watts at night with no directional signal. Program director is Bryan Halter. Further details on the programming change were not known at press time.

WAPE Fined \$9,000 For Dance Promotion

WASHINGTON—A Jacksonville, Fla. station has been tapped for a \$9,000 fine by the Federal Communications Commission for violations in connection with the "WAPE 'Dance Calendar'" promotions, and the activities of its station. The FCC is also accusing of violating the lottery rule of providing an automobile drawing for paying customers at the dances promoted by the station.

The FCC, in a sharp letter to management, "in a certain WAPE dejects its behavior, collectively as 'In-Man Promotions,' and accepted payments from dance promoters for the broadcast of announcements of the 'WAPE Dance Calendar.' Announcements for dances in and around Jacksonville were carried on the program. The station logs did not identify the sponsors who paid for the announcements."

FCC investigation found that the payment for the dejection "In-Man" was disguised as a

fee for his personal appearance at a dance advertised on the station calendar. But fees for personal appearances of dejects are not promoted on the calendar were much smaller. Dance promoters told FCC they understood that payment of a large fee was a "prerequisite to being mentioned on the Dance Calendar."

The FCC also suspected conflict of interest in the fact that the station's chief engineer and acting operations manager, Isaac Lee, selected music to be played over the station on the Dance Calendar program while he was with the "In-Man Promotion" group.

The Commission said it was taking into account the untimely death of Wm. J. Brennan, of Brennan Broadcasting, the founder and owner of WAPE and of WBAM, Montgomery, Ala., in not holding his widow to blame. Mrs. Brennan has applied for permission to transfer ownership to SIS Radio Inc.

WDEE's Newcomer

DETROIT — What happens when two radio stations of comparable signals compete with one another in a major market in a country music format? The answer may soon develop here as WDEE marches out to fray against WEXL, which has been a country music station since around 1962.

Slowly, but surely, in many markets good facilities are coming along in new country music formats and busting the hold of small-wattage or daytime only stations. Only in a few markets have daytime stations or small wattage stations been able to hold their own against the big newcomers. WDEE has been largely only because of the growing role of FM, which these stations tend to extend their broadcast day.

But here in Detroit, two 24-hour AM stations are now waging war against each other on one side, the more traditional station—WEXL—which believes it has established a strong listening habit in Detroit. On the other side, WDEE (the former WJBK, a rock station before it switched) is perhaps a little more expansive in its approach, willing to play popular, though country-oriented, records in its format.

WDEE has the advantage, if you talk to Chuck Renwick, regional radio program manager who's responsible for markets

WEXL—Can the Beat Tradition?

By CLAUDE HALL

such as Toledo, Cleveland, and Detroit in the Storer Broadcasting chain. "WDEE has a far superior signal," Renwick said. But WEXL, said program director Bill Mann, "has a fairly good signal in comparison to WDEE in spite of their 50,000 watts. Too, we've got the image in the market. As far back as 1933, this station has a 'Sagebrush Melodies' program featuring country music."

Go Further

WDEE claims that WEXL still has commercial religion on Sunday, which doesn't help its country music image one bit. "In addition," said Renwick, "WDEE will be aggressive in its promotion—running television spots and newspaper advertising. We'll also be sponsoring our own concerts. We'll swamp them out in promotions and the quality of our personalities. But, in order to be successful, we feel that WDEE has to go further than that. It's more than just beating another country music station. We need to win our audience on WDEE will come Top 40 and middle-of-the-road stations as well as the potential country music fans in Detroit. But WDEE will not be zeroing in on strictly a country music audience. I'm not sure that's country music audience, as such, exists anymore, especially in a market of this size," he said, pointing out that listeners

Payment for Usage Seminar Highlight

CHICAGO—The controversial topic of payments regarding use of music on radio will be main event of the ninth annual Music Century Seminar this year held in conjunction with the annual convention of the National Association of Broadcasters here. The breakfast meeting, which was attended by more than 400 broadcasters last year, will be held April 6 in the morning at the Conrad Hilton Hotel.

Problems and areas of misunderstanding on royalties paid to the three performing rights societies—BMI, ASCAP, and

SESAC—will be discussed. The panel of speakers will include Herman Finkelstein, general counsel, ASCAP; Sidney Kaye, chairman of the board and general counsel of BMI; and Sidney Guber, director of marketing services for SESAC. Milton Herson, president of Music Century Corp. and the Music Makers Group, will host and moderate the event.

Admission is by invitation only and on a first-come-first-served basis by writing Mark Century Corp., 1345 Avenue of the Americas, New York, N.Y. 10019.

in general were more sophisticated today. "And there are a lot of No. 1 country music stations who've certainly gone beyond the normal boundaries of country music fans for their audience. . . in a sense, creating additional country music fans."

To counter WDEE in the market, WEXL is not doing anything different, said Mann. "We're going along pretty much the same as always. That's one of the problems that WDEE has had over the years . . . they've never stayed long with anything. The past six months, under the call letters of WJBK, there were a rock station. For the eight or nine months before that, they were playing good music. One thing I can't understand is why they don't stay with any particular format long. But I do think that their going country music is good for country music business. It might wake up agencies to the fact that country music is important, considering that two stations are fighting for the audience."

Adjustments

WEXL, however, has made some adjustments in its programming. Mann said that the format has been tightened up some. And the psychology of having that country music audience, the WEXL air personalities. "So, we're probably sounding better (Continued on page 30)

A NEW SOUND FROM
RONNIE DOVE



"CHAINS OF LOVE"

DIAMOND D-271

A JERRY ROSS Production

Arranged by CHUCK SAGLE



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Selling Singles

What's doing among the major music houses. Items should be sent to Debbie Kenzik, Billboard Magazine, 165 W. 46th St., New York City, N.Y. 10036.

WEEK OF 2-6 FEB.

MAYFAIR RECORDING STUDIOS, New York, LT 1-2178—general manager **Phil De Meo** reporting: **Billy Davis** of McCann-Erickson finishing up eight weeks on "Esso/Enco" Makes Your Car Feel Young for radio/TV. **Deed Meyer** working on "Cerebro" for Dancer, Fitzgerald & Sample. **Stanley Kahan**, of Sherman-Kahan Assocs, supervising spots for "General Telephone" and "Strohs Beer" for Doyle, Dane & Bernbach. **Chico & Berg** recording & mixed "Kent Cigarettes" Spanish version. **Billy Davis** of McCann-Erickson in with "Loves Bread-Hawaii" & "First National Bank of Oregon."

GAVIN & WOLOSIN, INC., New York, PL 1-6020—Sid Woloshin reporting: **Miles Laboratory** (Alka-Seltzer); **Sid Woloshin & Kevin Gavin** composed music and lyrics for a film entitled "Conji." **Ken Hanson** directed and produced and **Doris Ostrum** was the writer. Music was recorded at Aura Recording. **Volvio** a local radio spot. Done for **Van Leen Advertising, Inc.** of New Haven Conn. Writer and arranger was **Ellen Starr**. Recorded at Aura Recording. **Pepsi-International**: did 60, 30, 20, 10 sec. radio & TV spots. **Larry Weiss** sang vocal. **Tommy Newsome** arranged. Produced for **J. Walter Thompson**.

COURIER-EMPIRE RECORDING, Fremont, Ohio, 419-332-475—President **Robert Brown** reporting: **Commercials** for **Croghan Colonial Bank** (Jingle arranged and produced by **James Larvick** and **Robert Brown** for Jimbo Productions). **Commercial** for **Joseph's Department Stores** (Jingle arranged and produced by **Robert Brown** and **James Larvick** for Jimbo Productions). **Donna McCarthy**, instrumental background by **Don Harlan**, **Garry Coleman**, **Tim Roos** and **Scott Krauss**.

AUDIO ADVERTISING PRODUCTIONS, Fort Lauderdale, Fla., 564-5008—Artist: **The Heroes of Cranberry Farm**. Producer: **Billy Smith**. Material: "Big City Miss Ruth Ann." **Artist: Frank Bishop**. Producer: **Billy Smith**. Material: "Aquarius." **My Horoscope**. (Original) Material: **David P. Chiodo** for Shadow Recording. **Artist: "Ewing Street Times"**. Producer: **Bob Flecher**. Material: Original. **Artist: "The Purple Underground"**. Producer: **Shadow Recording Staff**. Material: Original.

MBA MUSIC, New York—MBA Music Inc. is pleased to announce the Exclusive Representation for Commercials of "Ten Wheel Drive" by **Rayana**. Arranging details of the arrangement were worked out by **Richard Simon**, of **MBA Music**, and managers **Billy Fields** and **Ed Bernstein**. Ten Wheel Drive records of Polydor records. **William Morris Agency** is the Booking Agency.

SHERMAN-KAHAN RUNS MUSICAL GAMUT FOR DOYLE, DANE & BERNBACH—Garry Sherman and Stanley Kahan created music for five new General Telephone radio spots for Doyle, Dane & Bernbach. Calling upon country music artists **Johnny Cash**, **Gary Jones** and **Eddy Arnold** and **Soul Artist Joe Tex**. In additional activity for Doyle, Dane & Bernbach, they created rock music for three Strohs Beer radio and TV spots. The agency producer for General Telephone was **Shirley Walker**. She was joined by **Don Abramson** to co-produce the Strohs Beer spots.

SHERMAN-KAHAN SING FOR CERTS—Peter, Paul & Mary and the Fifth Dimension, **Gary Sherman** and **Stanley Kahan** of Sherman-Kahan Associates handled music chores for Certs on two new spots. **Arnold Elkus** was agency producer for Ted Bates.

NATIONAL RECORDING STUDIOS, INC., PL 7-6440—Glen Ock recording commercials for **Burger King** and **Lucky Charms**. **Arnold Elkus** of Ted Bates supervising music sessions for **Victory Certs** and **Trident**. **Norm Richards** for Greyhound. **J. Cunningham** Cox producing jingles for **Wah Wah Foods**. **Frank Lewin** scoring the background music for the new feature, **Mary**. **The Film Center**: **SC&GB** recording and mixing **Bird** spots. **Neelham**, **Harper & Steers** mixing **Betty Crocker** commercials. **Appelbush** in with **Cascade Dry** and **Kool-Aid**. **Cascade Pictures** mixing **Hall & Hall** spots.

VARIETY SOUND CORPORATION, New York, 594-7536—**Warren Allen Smith** reporting: **Artist: Otis Mathew**, **Arranger & Writer: Arthur Braun**. Label: **Exotic Records**. Songs: "Precious Little Love" b/w "Experience of Love."

ARDENT RECORDINGS, INC., Memphis, Tenn., 324-5368—Publicity Director **John S. Kline** reporting: **William Bell** worked on **Mitt Collier's** new release for **Pennstate Records**. **Lee Wilder** produced entire new jingle packages for **WCAO Baltimore** and **WMPS Memphis**. **Alan Jones** recorded a new single by the **New Yorkers** for **Warner Bros.** **Michael Phillips** and **Ann Peebles** and **Dennis LaSalle** releases for the **Hi Label**. **Bobby Manuel** and **Alan Jones** produced an underground instrumental album for **Stax Records**.

Up, Up & Away With Airlines

By DAVID B. PERRY

NEW YORK—Airlines have hogtied an unprecedented \$100 million in radio-TV advertising this year. To insure their investment in the broadcast media, several are spending very heavily to buy pop songs for their commercials. Exclusive one-year contracts to a song can secure \$50,000 although most licensing falls in the \$15,000-\$30,000 range. Price is usually determined by the song's current strength and by the degree of alteration necessary in the lyric line. The composer and publisher often retain the power to accept or reject the final adaptation of their property.

Among airlines the heaviest user of copyrighted music is United, which has just introduced a new series of commercials based on John Denver's "Let Planes Fly." United's agency, **Leo Burnett Co.**, in Chicago, has previously leased such songs as "Take Me Along," "Let's Get Together" and "A Little Corner of the World." **Alan Fennell** of the **Harry Fox Agency** finds Burnett "very current, very creative and very minded" and expects them to continue as heavy users of pop music material.

Eastern Airlines has just debuted a commercial series entitled "The Wings of Man" based on classical music. After an in-house review of available repertoire, Eastern's agency, **Young & Rubicam**, selected those works that could achieve the desired regal, soaring and "epic" motif of the campaign. Among the pieces chosen were **Satie's "Trois Gymnopédies"**, **Mozorgsky's "Rite of Spring"**, **Debussy's "Rêverie"**, and "Gate of Kiev," as well as **Strauss' "Zarathustra"**, better known as the sound score for the film "2001: A Space Odyssey." Music director **Buck Warrick** contracted **Robert Russell Bennett** to adapt several of the works for the Eastern spot and to compose an original score in the style of **Claude Debussy** when a desired piece of Debussy music became unavailable. Nearly all the Eastern music was recorded at **Madison Sound** with a 54-piece orchestra. The rest was recorded by the 100-piece **London Philharmonic**.

Jingle of Year

Jingle of the year award among airlines is universally conceded to **Pan American** and its agency, **J. Walter Thompson**. All Pan Am music is handled by **Robert Gavin** and **Sid Woloshin**, proprietors of one of **Madison Avenue's** blue-jingle punch lines. The song, "Once in a Lifetime" was composed by **Woloshin** and **Warren Plaff**, a producer at **Thompson**. **Gavin** says his summer was recording the jingle in 15 languages for foreign markets. The basic tracks were put down in **KROQ's International Studios** and the vocals were recorded in the appropriate countries. For the domestic market, **Gavin** and **Woloshin** have produced 25 versions of the song. Artists such as the **Lettermen** have recorded for **Pan Am** and have released an extended version of the jingle as an album cut. Most of **Pan Am** spots are recorded at **Aura Studios** with engineer **Alan Mirchick**, who also accompanied **Gavin** to Europe to handle the technical end of recording the jingle.

American Airlines, though not a heavy user of pop music, has designed a series of commercials

around the song "Moonlight Bay." In addition, inside the plane **American** offers each passenger a set of earphones and a series of taped programs selected by the **Billboard** staff.

TWA and its "Up, Up and Away" commercials, prepared by **Foote, Cone & Belding**, were the first significant step in this trend. Rights to the **Jim Webb** song were obtained here through

the **Harry Fox Agency**. One stipulation in the contract was that the commercials would not be released until the **Fifth Dimension** single went off the charts. **Agency** music director **Bob Nash** considered over 90 ways to retain the essence of the song while cutting it from 3 minutes down to 58 seconds. Final orchestrating was handled by **Nash** and **Art Harris**.

Album Play on Top 40 on Upswing; Tape Sales Poll

Continued from page 29

Tuesday and **Dunaway** takes it home and evaluates it. On Wednesday, there's a meeting between **Bush, Dunaway, Sherard**, and **WIXY** general manager **Norman Wain** to determine the playability of the song. It's getting less and less subjective about putting records on the playlist, **Sherard** said. Only about three-to-six records are added each week.

Which Are Popular

Regarding albums, after finding out which albums are selling, "Then you have to determine which cuts are the most popular. If we can't find out from the record stores, sometimes we can find out from the record companies. Otherwise, I make a subjective decision myself," **Sherard** said.

WIXY has four or five albums on its list. Album cuts are also about two-thirds new.

WFLX in Philadelphia, program director **Lee Sherwood** is creating an image of playing albums. Air personalities are selected from the recent **Top 100** on singles that were either lifted from albums in the first place or are now available in albums. The station looks at album sales, but not as thoroughly as singles sales. Play of real album cuts, which **Sherwood** admits is a trend, range from one of two per hour to four or six. But these are not necessarily progressive rock. In fact, many of the new **Gary Davis** songs group like the **Temptations**. These cuts are picked by the program's choice of **WFLX** in New Wood or air personality. **Sherwood** praised **Gary Michaels** as being exceptionally good.

At any rate, because it now announces, "From the album . . ." kids are no longer calling up the station and asking why **WFLX** isn't playing **Michael**.

At **KROQ** in Sacramento, program director **Johnny Hyde** said the entire album by **Simon & Garfunkel** was treated just like a single. "Rather than play just their 'Bridge Over Troubled Waters,' we're playing every cut, rotating each cut as if it were a single. We played a cut every hour and 40 minutes for the first week." Use of albums in programming is growing and "if a program director has been in the business this long and can't judge which cuts to play, well . . ."

Cuts After 7 p.m.

Big Wilson, program director of **WGIC** in Washington, states a lot of album cuts after 7 p.m. These are chosen by air personalities and are generally the most "commercial" cuts. "We've got a lot of guys here who really know what they're

doing in regards to music," he said. Basically, however, these albums were originally brought to the attention of **Wilson** through his single.

WHYY in Montgomery, plays a lot of album cuts and program director **Bob Baron** checks local record stores to find out which selling albums, "though you just can't get reports on albums like you can on singles," **Baron** intends to all albums and these are introduced to the air personalities at weekly meetings. A cut—"New Records from the recent **Neil Diamond** album on **Uni Records** became a smash in **Montgomery**, although it was never released as an album, **Baron** said.

WMEX in Boston, according to **Dick Sumner**, obtains 15-20 percent of its programming from albums. **WCBS-FM** in New York is heavy into albums, most of them by **Top 40** artists.

Fox Jox

Continued from page 30

WJIM in Lansing, Mich., very soon Steve Atkins, who'd been at **WTB** in Tuscaloosa, Ala., is now at **WHYY** in Montgomery.

Jimmy J., a local resident, has joined **WBOB**, New Orleans and station. **Steve Clark**, who'd been at **WOR-FM** in New York, and **Bob Lewis**, who'd been at **WABC-FM** in New York, are both on the air at **WCBS-FM** in New York. Also at **WCBS-FM** is **Sebastian Gary Adler**, working as an engineer for **Bobby Womack**. **Adler** is also a personality at **WBCN**, Denver. **Bob Wallace**, who'd been with **WISM**, Madison, Wis., is now at **WISN**, Milwaukee, on rock outfit at **Council Bluffs, Iowa**.

Sam Holman has left WOHO

(Continued on page 36)



MICHAEL XANADU (Frank "Bo" Woods Jr.), who mixes progressive rock, blues, folk, country and jazz, is general manager with a new line of down-home rapping at Cincinnati's **WBNM-FM**.

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WBCR To Be First College Radio To Get 'Outside' Consultation

BROOKLYN — WBCR, Brooklyn College Radio, will take a major step in the college radio market when it becomes the first station to be consulted by an outside firm, Delrez Radio Productions. The consultation began Feb. 15, according to Frank Suarez, executive vice president of Delrez. "Campus radio can compete with a city's major stations if the college station is willing to expand illegally into the areas of off campus carrier current or low power transmitting," said Suarez.

Lenny Bronstein, the station's music director, thinks the move is a "natural," because "we already have good coverage on campus and Brooklyn area news. We play the hits and break the hits. And we feel the local Chamber of Commerce and newspapers will help us a great deal." Plans are to place carrier current transmitters in every conceivable area, to according to Suarez. This includes all the local businesses, banks, and "wherever else we can get the more transmitters placed, the wider the range of the station."

WBCR has been programming Top 40 with an emphasis on underground. There are also classical, jazz, and experimental segments in the format. The format will be changed to emphasize the Top 30 records of the week and choice albums.

Delrez feels that this is the only way to compete in the New York market. "WBCR is not yet a major station," said Suarez. "So we will have to play familiar records. When people are turning their radio dial, they will hear us and tune us because they hear something familiar." Delrez Productions will serve as consultant to a panel of WBCR representatives who review all new records weekly. Bronstein will still be music director and have final word. The station will probably not be breaking as many new records as before, but eventually, after the station receives recognition from the Brooklyn community, WBCR will probably go back to a format paralleling its old style.

Not Full Potential

Suarez feels that college radio is not operating to its full potential. "It is a relatively young field, but it will be in several stages. We will inject programming tools into the format to shape the sound of the station and make it sound something to get audience of young people and young adults. The air personalities and others working at the station will benefit greatly from this expansion. They will be heard not only on the campus, but throughout the borough of Brooklyn and eventually throughout New York City."

This will give them confidence. They will be starting in a major market. It has never been done before."

Promotion for the carrier current station will be an "all out effort," according to Suarez and the station's founder and president Fred Horowitz. "We want to sell it to the stores involved in the youth market in the Brooklyn area," Horowitz said. "It will be a hip form of music, which all the youth oriented stores will want."

Suarez and his company are consulting free. "It is kind of a hobby. There are no strings attached." Delrez will also concentrate on strengthening the station's signal, which is already very good. They have donated the services of Douglas Lann who will act as chief engineer with WBCR's existing chief engineer, Jerome Kaufman. "I know I can learn a great deal from Doug," Kaufman said. "I will not get the opportunity that happens every day. It is one thing to read books on the subject and then execute. It is another thing to have someone there to help who has been doing it for a long time and who can be right there to improve your technique and guide you through the rough spots. I am really looking forward to exchanging ideas and creating new records in good sound."

(Continued on page 51)

The College Sound: An Analysis

By JIM HOFFMAN, Music Director

linois campus has been a presentation of the old "Flash Gordon" series. Maybe, college radio would be successful if it shed the "Lux Radio Theater," or the "Jack Benny Show."

In continuous programming, one process would be to go by the charts, and just play the hits. But does the Top 40 format go over on the college scene?

Other stations rely on the music director's opinion. An example is WKC at Kendall College in Evanston, Ill. At that station, the music director, Jay Arbetman, selects only music that fits his sound. Otherwise they sell or it is a different matter.

Nevertheless, one of the most popular ideas is to take that survey every week. Program director Rick Sellinger, at WVCU in Champaign, relies on the telephone. For the second week of February, he came up with: Jeannie Holm Non Plus, "Are You Goin' Down" by Jaaz Birkin; "Honky Tonk Women" by Ike & Tina Turner; and "The Draft Resister" by Steppenwolf. In his top 10 requested songs. Meanwhile, for the same week, WNU at DeKalb listed: "Without Love" by Tom Jones; "Are You Goin' Down" by Jaaz Birkin; and "Winter World of Love" by Engelbert Humperdinck in their top 10. Maintain that in your top 10. The station next to "Draft Resister" without motivating the dial changes into action.

The record industry recognizes the college market as a profitable white venture. Recently, Andy Janis of Paramount/Chicago stated that the college radio population is as excellent. And it is obvious since WIDB receives fine service from the record

companies. At WIDB, we receive fine service from both labels like RCA and Columbia, and the local distributors. It's not just the large college stations that receive good service. WKC received good service, yet their total population in the dorms is well under 300 people. Obviously, college radio has the potential to serve its audience with any kind of music.

There are the more abstract ideas, like those of Wayne Julian at Liberty/UA in Chicago. Wayne suggests to me that WIDB program music by the weather. He claimed that the weather puts you into a mood which determines what music you want to hear. He is right to an extent. However, it's not just the weather, but the total environment in which one lives that determines the music which one likes to hear.

What music fits the College Environment? Here at WIDB

(Continued on page 51)

What's Happening

By BOB GLASSENBERG

The annual meeting of the Associations of College Unions-International will be held at the Shamrock Hilton in Houston, March 22-25. The meeting is expected to draw 900 representatives from 600 colleges on the North American continent. The meeting will be held in Houston, Texas, and will be directed by directors, managers, and program directors of college unions. Discussions will center on the various problems confronting the unions and set new equipment available for use in all facets of union activity.

Boaz Sharon of Tel Aviv and the University of Texas took first place in the college division for pianists at the Midland-Odesa National Youth Artist Competition. He will receive a cash award and two guest appearances with the Midland-Odesa Symphony in March. Sharon also won first place for pianists in a competition sponsored by the Texas Music Teachers Assn. He will now compete in a five-state regional contest held in Ft. Worth March 13-14, by the Music Teachers National Assn. Sharon, an Israel citizen, studied at the Royal Conservatory of Mons in Belgium, where he received the Pro Arte Medal from the Belgian government. He has also won first prize in the 1964 Jean International Piano Contest in Spain. Congratulations and good luck.

Format Change

WAUP-FM at the University of Akron in Ohio, has changed its format from easy listening to folk/progressive music seven hours a day and six days a week. The only other station in the area which offers anything close to this type of music is automated and fell from the "Love Package" of ABC-FM New York. Take notice all distributors. WAUP-FM would like to start receiving records which fit the new format.

Joint Hookup

There will be a three-way hookup between WREK-FM, Georgia Tech, WOUB, Ohio University and WNYM, NYU, on Thursday (5). The show will feature the presidents of the school and campus representatives from each school. The discussion will center on campus unrest and the problems of the schools.

The first recipient of the National Association of Broadcasters Fellowship at the Harvard University Graduate School of Business Administration is Clyde Ernest Leiby, Harvard (5). The fellowship is sponsored by the NAB and will be given annually to a black student in the Harvard Business School. Lindsay's list of accomplishments is lengthy. Lindsay says that he reported on the 1968 election and worked for the Harvard Journal of Negro Affairs. He was also a reporter-inter for Newsweek magazine during the summer of '69. Lindsay is looking forward to spending a year employed in the broadcasting field through the efforts of the NAB. Right on, brother.

Campus Programming Aids

WLVR, Lehigh University, program director & personality James Cameron reporting: BP: "The Long Winding Road," Beatles, Apple; BH: "Down by the River," Neil Young, Reprise; BP cut: "Tidy Bear," Beatles, Apple; WJLV, Annapolis, Md., personality Double O reporting: BP: "Gotta Get Back to You," Tommy James & the Shondells, Fontaine; BH: "Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy; BLP CUT: "Vicarious," Artery, WBCR, Lehigh University, music director & personality Harris Semegram reporting: BP: "Until It's Time for You to Go," Neil Diamond, Uni; BH: "The Thrill Is Gone," B. King, RCA; BLP CUT: "The Great Escape," David Bowie, Mercury. . . . WSHA-FM, Shaw University, music director Gerald Williams reporting: BP: "Gotta Hold On to This Feeling," Jr. Walker & the All Stars; BH: "California," Rickie Lee Jones, Warner; WBU, Bucknell University, music director Stephen P. Sellinger reporting: BP: "Travelin' Band/Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy; BH: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BLP CUT: "Cotton Fields Back Home," Willie & the Poorboys-Creedence Clearwater Revival, Fantasy. . . . WRSE-FM, Elmhurst College, program director Don Smith reporting: BP: "Let It Be," Beatles, Capitol; BH: "He Ain't Heavy, He's My Brother," Hollies, ELP CUT: "Let's Work Together," Wilbert Harrison, Sue. . . . WVKFS-FM, Western Illinois University, Tim McCartney reporting: BP: "Bridge Over Troubled Water," Simon & Garfunkel, Columbia; BH: "Who'll Stop the Rain," Creedence Clearwater Revival, Fantasy; BLP CUT: "Here Comes the Sun," Abbey Road-Beatles, Apple; BLP CUT: "The Great Escape," David Bowie, Mercury. . . . WVCU, Central Michigan University, music director Rick Cohen reporting: BP: "Ma Belle Amie," Toot Set, Colossus; BH: "No Time," Guess Who, RCA; BLP CUT: "Gimme Shelter," Let It Be-Rolling Stones, Warner; WZLW, Albright College, Personality Bill Moyer reporting: BP: "Celebrate," WOOR, Oswego College. (Continued on page 57)

Best LP's

The following is a list of the top selling albums at the Discount Record Store on South Indiana Ave., Bloomington, Ind., Indiana University. John Klam reporting:

1. Simon & Garfunkel, "Bridge Over Troubled Water," Columbia CS 9914
2. Chicago, "Chicago," Columbia KGP 24
3. The Band, "The Band," Capitol STAO 132
4. Moody Blues, "In Search of a Lost Chord," Deram DMS 1807
5. Laura Nyro, "Laura Nyro," Verve 3020
6. Grand Funk Railroad, "Grand Funk," Capitol SKAO 406
7. Rolling Stones, "Hot Rocks," London KGM 92005
8. Tim Buck, "Blue Afternoon," Straight STS 1060
9. Frank Zappa, "Hot Rats," Reprise 6356
10. Steve Miller Band, "Fourth Serving," Capitol SKAO 331
11. Fifth Dimension, "A Whole New World," RCA KGM 92005
12. Jefferson Airplane, "Volunteers," RCA LSP 4238
13. It's a Beautiful Day, "It's a Beautiful Day," Columbia CS 9768
14. Neil Young, "Everybody Knows This Is Nowhere," Reprise 6349
15. Pink Floyd, "Ummagumma," Harvest STBB 388

Campus Dates

Blood, Sweat & Tears appears at Colorado State University in Fort Collins Sunday (1), and Florida State University in Tallahassee, Friday (6). John Mayall's Polydor aria, plays SUNY at Stonybrook, N.Y., Saturday (7). Check out the play Tech at University in Lubbock, Thursday (5) through Saturday (7).

Your new thing plays at the (Continued on page 57)

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(ATLANTIC)

By ED OCHS

SOUL SLICES: Everybody's still talking about the blacklash blues. As some blacks talk of taking legal action against it, others deny it really exists, and still others figure out ways to exploit it. **Del Shields**, before pressure persuaded him to resign as executive secretary of NATRA, was investigating for a criminal conspiracy that might be effecting an economy boycott against soul music. **Max Roach**, who says, "I don't really believe there is a big backlash, it's just that the business is beginning to feel a big cycle of a few months that isn't really bad," Smith also points at black covers of pop songs by white artists who aren't played on soul radio, adding "on soul programming it seems to be the color of the artist rather than the quality of the record." To which **Alex Leeds** of Pittsburgh says, "Black programmed stations are in no way obligated to integrate their playlists as are so-called Top 40 stations. Black stations are granted operating privileges from the FCC on the basis of their programming, and they are not required to integrate or to widen their format to include all of the community." Leeds likened a black station playing "white" music to a heart specialist wasting his time treating "patients with common colds." **Don Wallace**, a deejay for WBOW radio, Terre Haute, Ind., claims that the music says it best and plays "Message From a Motown" (pick your version—the *Natural Four*, *Whatauts* or *Motown's Spinners*). No matter what the verdict on the alleged soul blacklash, the music business is not going to let the program go without a fight. On the other hand, a promotion director for a recording studio recently told a Billboard reporter that the studio is becoming so diversified that the problem is not so acute. "We are not affected," he said, "sound is so different—it's not like any other sound." So in the collision of opinions, anything goes. **Guy Draper**, who managed and produced the *Unlifes* at chart stature, is battling *Jerry Butler* for rights to the group, now split like a hung jury between Draper and *Black*, who says, "I don't see a shame," mourned Draper, "that at a time like this, when unity is everything, blacks are fighting blacks." As I said, anything goes.

FILETS OF SOUL: Melvin Van Peebles, alias "Brer Soul," is back again on A&M with his own special brand of soul slices served to heavy jazz background. His second album for the label is titled "To (Have) Ain't Supposed to Die a Natural Death." This is cited as currently in the middle of Ramsey Lewis month, whose 25 albums are being reissued by A&M. Van Peebles has released his first two new albums by the jazz great simultaneously. Cottonious has picked up a hot master from the Baltimore-Washington area to keep the soul-gospel field alive. The disk, "God Gave Me a Song," by the **Interdenominational Youth Choir** of Washington, D.C. is featured on the album, "Save Thyself." The album and the single were formerly on the **Black & Blue** label. **George Tabori** has released "The Wah-Wah-Zone" disk is the newest chapter in the "Wang" series by **Wang Chung**. **Harvey Haywood** is rebounding on Capitol with "I Wanna Thank You."

Leon Thomas, who composed and sang the lyrics on **Pharoah and Dan** **Unknown**, on **Bob Thiele's** **Flying Dutchman** label. **The Jackson Five** is ready to hit hard with their flip, "Who's Lovin' You." **Marvin Gaye** is ready to go, with **Mr. Tambourine Man**, **Mr. Tambourine Man**, and will strike the market with the **Spinners'** version of "Message From A Black Man." The **Originals** have already established their hit tag with "The Belts," heading straight for the top 10. "Instru-mental" by **Black Sabbath** is a new release, and **Black Sabbath** is **Hawthay**, **Cannonball**, **Alderley**, **Les McCann** & **Edie Harris**, and **Willie Henderson** on **Brunswick**, who's out to make the "Funkytown" a dance craze. Somebody's bound to buy the name for **the charts**, five out of the top 10. There are 31 soul records on the charts, five out of the top 10. **Ron Johnson**, program manager of **KALP**, says the soul radio in **Mesa, Ariz.** (just outside of **Phoenix**), called **SOUL** radio station to knock soul out of **Phoenix**. **Johnson** is desperately trying to raise the \$50,000 needed to keep soul alive in that town. All inquiries should be made to **Johnson** at **KALP** 602/94-5641. Do you want to hear **SOUL** radio?

BEST SELLING Soul Singles

Billboard SPECIAL SURVEY For Week Ending 2/28/78

BEST SELLING

★ **STAR Performer**—Single's registering greatest proportionate upward progress this week

	Last Week	Title Artist, Label, Mo. & Pub.	Weeks on Chart		Last Week	Title Artist, Label, Mo. & Pub.	Weeks on Chart
1	THANK YOU (Faletta) Mc Micc (Eg Aig)	8	35	COME TOGETHER Ila & Tina Turner, Mami 2507 Mami, BMS			
2	PSYCHEDELIC SHAK The Jacksons, Gordy 9705 (Jole, S-1055)	6	59	THE GHETTO Dunns Halleluways, Afro 6719 (Oon Pom, Pami)			
3	DON'T I Know Your Mind This Time Dalliances, Philly Groove 161 (Nickel Shm, BMS)	7	27	IF WALLS COULD TALK Little Arlison, Cherell 1726 (Jalynne, BMS)	10		
4	DAINY NIGHT IN GOSHO Brook Benton, Curbilion 44057 (Combline, BM)	5	40	CALIFORNIA GURL Edna Fild, Afro 10060 (G-L Music, BMS)	10		
5	DO DO THE FUNNY CHICKEN Loretta Lynn, SSS 058 (Est/Wamphig, BMS)	7	29	TAKE IT OFF HIM AND PUT IT ON ME Clerence Carter, Atlantic 2702 (Fems, BMS)	10		
6	HEY THERE LOVELY GIRL John Herman, ABC 11240 (Femove, ASCAP)	13	31	GOTTA HOLD ON TO THIS FEELING J. Wells, Mami 2611 (Mc All Star, Soud 35070 (Jole, BMS)	10		
7	CALL ME Anita Franklin, Atlantic 2706 (Fems, BMS)	3	32	CONCRETE PREACHER Cannaball Addley Jacksons, Capitol 2698 (Zewall, BMS)	10		
8	GIVE ME JUST A LITTLE MORE TIME Cheeramen of the Board, Inevitus 9074 (Fast Forever, BMS)	6	38	HOW CAN I FORGET YOU/GONNA GIVE HER THE LIES I'VE GOT Marvin Gaye, Tamla 54190 (Jole, BMS)	10		
9	THE THRILL IS GONE B. K. King, Blueways 61032 (Greyhound Black, ASCAP)	6	36	IF I LOSE YOUR LOVE Detroit Emerald, Westbound 156 (Bridge Port, BMS)	10		
10	OH WHAT A DAT Cedric, Soud 5682 (See Go Round, BMS)	6	59	24 HOURS OF SADNESS Culites, Brunswick 755428 (Jole, BMS)	10		
11	I WANT YOU BACK/WO'S LOVING YOU Jackson & Nelson 4192 (Jole, BMS)	10	39	IT'S GONNA TAKE A LOT Memphisto, 105 (Eze, BMS)	10		
12	IT'S A NEW DAY The Jacksons, Gordy 9702 (Dynamite, BMS)	7	48	FUNNY CHICKEN Willie Harrison & The Soul Explorers, Brunswick 755009 (Cherell/BMC, BMS)	10		
13	NEVER HAD A DREAM COME TRUE Steve Wonder, Tamla 54191 (Jole, BMS)	3	38	SLIP AROUND Charles Hughes, Celis 108 (Jem, BMS)	10		
14	THE BELLS John Herman, Soud 35069 (Jole, BMS)	3	39	BREAKING UP IS HARD TO DO Lanny Welch, Commonwealth 10402 3004 (Soud Green-Columbia, BMS)	10		
15	LOVE DONES Johnny Taylor, SSS 0505 (Est/Wamphig, BMS)	12	40	STEALING LOVE FROM TOMORROW Emotions, WVI 4033 (Birdies, ASCAP/Est/Wamphig, BMS)	10		
16	MOON WALK, PART I Joe Simon, Soud 5682 (See Seven 2451 (Cape, ABC)	10	41	IF YOU ARE MY SUNSHINE Cody & The Tones, Atlantic Sound 90 (Fuer Int'l, BMS)	10		
17	I'M JUST A PRISONER Cord Simon, Flame 1400 (Flame, BMS)	10	42	YOU SAY IT Al Green, SSS 072 (Jem, BMS)	10		
18	2000 GITS ONLY WIN IN THE MOVIES Met & Tim, Bamboo 109 (Exchard/Palms, BMS)	10	43	CALL ME LATER Fanny Goud & Les (Big Shit, ASCAP)	10		
19	MESSAGE FROM A BLACK MAN Wheatnart, A & W-1 A (Jole, BMS)	10	44	COLO CUD/COMPARED TO WHAT Les McCann & Edde Harris, Atlantic 2694 (Pearline, BMS)	10		
20	KEEP ON DOING Jule Brothers, Check 914 (Triple 3, BMS)	10	45	THE CAT WALK Village Soul Choir, Albert 2100 (Jordan, BMS)	10		
21	GOTTA SEE IF I CAN'T GET MOMMA (To Come Back Home) Jerry Butler, Mercury 72015 (Cherell/Music, BMS)	10	46	YOU'RE THE ONE Little Sister, Stone Flower 7000 (Stone Flower, BMS)	10		
22	IF YOU'VE GOT A HEART Heard, Doul 400 (Doul, BMS)	6	47	CONCRETE REFORMATION Jey Jackson	10		
23	TO THE OTHER WOMAN Doris Duka, Canyon 28 (No Let/Wally Laker, BMS)	6	48	TIME Edwin Starr, Gordy 7097 (Jole, BMS)	10		
24	THE TOUCH OF YOU Brenda & The Tabulations Brenda & Robert 407 (One Greed Soud, BMS)	11	50	HATS SOMETHING THERE TO REMIND ME R. E. Green, Afro 8726 (Blue Star/Jac. Rami, ASCAP)	10		

• Continued from page 32

in Toledo and is at KNEW in San Francisco, probably doing the air-work. . . . **Marty O'Hara** has been promoted to operations manager of WPIX-FM, easily listening station in New York. . . . **Larry Ford** has left WCRO, Johnstown, Pa., to do the all-night show on WEEP in Pittsburgh. . . . **Lee Hanson** has been appointed general manager of WDIA, soul station in Memphis; **Bert Ferguson** has been promoted to president. Hanson had been general manager of WNBC, New York.

week at a heard **Bobby Wayne** do a spot about the Broadway musical "Gantry." He telephoned Wayne and told him that the show had already folded. Wayne, who went on the air, explaining that he just didn't understand the business past. Tsk, tsk. That's the copout, Bobby. . . . At WDUR in Wau-paca, Wis., you'll find **Tim Grant**, **Dell Vise**, who just came from For. A. S. in Chicago, Ill. **Buddy Young**, who just came from WTAL in Tallahassee, Fla., and weekend man **Dan Hansen**. Grant needs two copies of every single and easy listening album—one for each station. Please write to him, keep sending him garbage. Ruff,

serving as production director at WFAX in Dallas is moving to KLIJ, same town, where he'll have the 6-9 p.m. slot, replacing **Paxton Mills**, who is leaving to go to KIMN in Denver. KLIJ's present lineup includes **Brice Armstrong** and **Rod Roddy**, morning team 6-10 a.m., program director **Dave Ambrose** 10 a.m. to noon, **Michael O'Shane** noon to 3 p.m., **Mike Selden** 3-6 p.m., music director **Jim Taber** 9 p.m. to midnight, talk show host **Tony Gervard** midnight to 1 a.m. and all-night and

Charlie Van Dyke of San Francisco's KFRC was in Dallas week of Feb. 16 to do some commercial spots. That's what he said, anyway.

Mike Gross, talent editor of Billboard, was listening to WCBS-FM in New York one morning last

Lee Douglas, who has been

FEBRUARY 28, 1970, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 2/26/70

BEST SELLING Soul LP's

★ STAR Performer-Single's registering greatest proportional upward progress this week.

This Week	Last Week	Title	Artist, Label, No. R. Pub.	Weeks on Chart	This Week	Last Week	Title	Artist, Label, No. R. Pub.	Weeks on Chart
1	1	I WANT YOU BACK	Jackson 5, Motown MS 700	7	25	21	CREAM OF THE CROP	Diana Ross & the Supremes, Motown MS 694	14
2	2	PUZZLE PEOPLE	Templations, Gordy GS 949	21	26	26	HURT SO BAD	Henry Wilson, Capitol ST 353	18
3	3	SWISS MOVEMENT	Lee McCann & Eddie Harris, Atlantic MS 1537	12	27	29	WILLIE & THE POOR BOYS	Credence Clearwater Revival, Fantasy 8397	12
4	3	HOT BUTTERED SOUL	Isaac Hayes, Enterprise EAS 1009	34	28	30	NITTY GRITY	Gleidy Knight & the Pips, Soul SS 713	7
5	4	THIS GIRL'S IN LOVE WITH YOU	Archie Freeman, Atlantic MS 8248	3	29	31	R. B. GRIEVEAS	Also SS 20-311	8
6	5	DIANA ROSS & THE SUPREMES GREATEST HITS, VOL. III	Motown MS 702	7	31	19	ON BROADWAY	Diana Ross & the Supremes & the Temptations, Motown MS 699	12
7	7	WALKING IN SPACE	Quincy Jones, A&M SP 3023	12	32	36	THAT'S THE WAY LOVE IS	Barrie, Apple SS 303	4
8	8	FOUR IN BLUE	Southern Bell & the Miracles, Tamla TS 297	13	33	33	ANETHA'S GOLD	Anetha Franklin, Atlantic MS 8227	33
9	9	FEELIN' GOOD	David Ruffin, Motown MS 696	9	34	17	LOVE IS BLUE	Delia, Cadet LPs 829	28
10	10	AMT IT FUNNY	James Brown, King KS 1099	3	37	37	FIRST TAKE	Roberta Flack, Atlantic MS 8230	5
11	12	STAND	Sly & the Family Stone, Epic 9N 24456	6	38	34	TOGETHER	Blaine Rose & the Supremes with the Temptations, Motown MS 692	19
12	6	COMPLETELY WELL	B. W. King, BlueWay BL5 6037	10	37	32	LED ZEPPELIN II	Atlantic MS 8236	9
13	13	WHAT DOES IT TAKE TO WIN YOUR LOVE	J. Walker & the All Stars, Soul SS 721	10	38	40	ABBEY ROAD	Beatles, Apple SS 303	3
14	14	ICE ON ICE	Jerry Butler, Mercury 385 41234	23	39	39	MEMPHIS UNDERGROUND	Harlie Mann, Atlantic MS 1522	41
15	15	SANTANA	Columbia CS 9781	11	40	38	IT'S A MOTHER	James Brown, King 1043	21
16	16	TODAY	Brook Benton, Colston SD 9018	2	41	35	BEST OF THE IMPRESSIONS	Carlton Kemezis	2
17	17	TOM JONES LIVE IN LAS VEGAS	Parrot PAS 7101	15	42	43	MY MANI WILD MAN!	Wild Man Star, Raw 7000	5
18	18	BABY I'M FOR REAL	Driftin', Soul SS 716	7	43	45	LIGHTS/DARKSIDE	Dick Gregory, Foppy PPS 60-01	4
19	19	LET IT BLEED	Rolling Stones, London MPS 4	6	44	44	LOOK-KA PY PY	Melton, Jive 220 411	4
20	20	GET READY	Rare Earth, Rare Earth RS 507	6	45	43	GRAZIN' IN THE GRASS	Friends of Distinction, RCA Victor LP 4147	4
21	21	DELFINOS SUPER HITS	Philly Brown PG 1152	15	46	41	AT HOME WITH O. C. SMITH	Columbia CS 9908	20
22	22	DOWN HOME STYLE	Butler & McArthur, Blue Note BPS 84232	12	47	42	MY CHERIE AMOUR	Stevie Wonder, Tamla TS 296	21
23	23	LOVE, PEACE & HAPPINESS	Chambers Brothers, Columbia KGP 20	5	48	48	GONING UP	Dwight F. Walker, Rania RS 721	1
24	24	I LOVE YOU	Eddie Noan, ABC ABCS 701	5	49	49	LIKE IT WAS	Delia, Cadet LPs 827	1
					50	50	THE QUELW MADE ME BUY THIS DRESS I	Flip Wilson, Little David LS 1000	1



TOMMY SMALLS, seated, Jubilee's vice president in charge of soul, welcomes Jimmy Bishop, left, of Jimmy Bishop Productions, to the label's new Zero-In on Soul campaign. Honey & the Bess, who decorate the signing linking Bishop with Jubilee, have recorded the first disk under the new agreement, "Make Love to Me," on the Josie label. Bishop, vice president and program director of WDAS in Philadelphia, formerly hit the charts with a string of successes by Barbara Mason on his Arctic Records label.

From The Music Capitals of the World

(DOMESTIC)

Continued from page 20

"The Delta Reese Show," while on the West Coast. . . Audio Fidelity has retained three independent publicity men: Howard Bednow out of Chicago, Indy Salamone out of New York, and Herb Rosen out of New York. . . Metromedia's Him He & Me have signed for several appearances on the "Upbeat" show. . . Mary Jane, the president of Mary Jane Public Relations, has just given birth to a son. . . Warner Bros. James Taylor plays the Village Gaslight, Friday (6) through Sunday (8).

FRED KIRBY

LOS ANGELES

Charles Amosvour will record a second LP in English for Monument titled "A Man's Life." The label has just issued the single "My Hand Needs Your Hand," by the vocalist in English. Amosvour is performing the majority of his songs in English during his present U.S. concert tour. The new LP will feature for the first time Amosvour's English interpretations of several of his own songs. Vocalist's first English LP for Monument was "Of Flesh and Soul." Hobbit Records, the record arm of IMC Productions, has released debut LP by Phyllis Jane & Suppliment Thinkers, with Phyllis Jane also being featured on the single "Who's Driving This Train."

Love's next LP will be recorded in England for Blue Thumb. Label president Bob Krasnow was slated to attend the initial recording sessions last week during the band's concert tour. The LP, the second for the label, is scheduled for a summer release. Krasnow planned to hire a European producer to oversee the project.

MGM will distribute Four Star's new Quad label. Quad is a projected release of 12 singles and three LPs for the year, with initial product by the Shirelles and Richard Williams. The new label will handle all film and TV soundtracks for future Four Star Productions. . . Police Records has been formed by Deputy Hall with its first single, "A Little," performed by the Nashville Hawksville. . .

ARTIST DOINGS: Cannonball Adderley's next LP for Capitol will be a live performance cut at the Rev. Jesse Jackson's Chicago church during an "Operation Breadbasket" function. . . Adderley's fourth LP for Capitol under Dave Axelrod's agency. Royalties from the LP will be donated to the Adderley to Operation Bread-

ket, a function of the Southern Christian Leadership Conference. New to Adderley's group is bassist Walter Booker.

Cajon fiddler Doug Kershaw has finished two scores, "Ballad of Joe Cain" and "Mathew" for ABC Pictures' "Zachariah." . . Steve Goldmann will produce Gary Puckett's first solo LP for Columbia using Roger Kellaway charts. The LP will be out on both Coasts because Puckett and the Union Gap are currently working personal appearances. . . Fred Lopez' new TV special, "I Dream of Trini," will be distributed in the U.S. for Four Star Entertainment Corp. It was filmed at the Waldorf-Astoria Hotel in New York.

Ray Charles produced the instrumental side of Billy Preston's new Apple single while George Harrison handled "All That I've Got," the vocal. Folk writer/singer Jackson Browne has affiliated his Open Window Music with Mickey Goldsen's Criterion Music. Approximately 75 percent of Goldsen's income is from pop and contemporary music. Although his company is noted for its strong Hawaiian catalog, Goldsen's contemporary writers include Joey Cooper, John Galle and Doug Hayward.

ELIOT TIEGEL

SAN FRANCISCO

It's a beautiful day just finished recording a second album for Columbia at Pacific High Recording. . . The Criminal Mind & Cat Mother & the All-Night Newsboys, who recently moved to the area from New York, have booked time at PHR in March. . . Jerry Butler opened at Mr. D's on 13. . . Sometime in 1970 will be at the Fairmont Hotel's Veneer Room until March 12. . . Cop-a-Tune Publishing & Chevrolet are being formed by Richard Olson, former member of the Charlatans, the first hip rock band in San Francisco. . . Cop-a-Tune is representing Darryl Feltus, pianist on the Charlatans' LP for Philips Records. . . Elektra artist Judy Collins has scheduled three Bay Area concerts at San Francisco Civic Auditorium (20), San Jose Civic Auditorium (21), and Berkeley Community Theatre (22). . . The proposed side of the "Monterey World" pop festival, slated for March 21-23, has been changed because state legislators opposed the show, but has not been canceled. . . GEORFFREY LINK

Signings

Continued from page 20

Verve, who is issuing "Re-birth," and album, and "Po, Folks," a new single.

Your Father's Mustache signed with United Artists, where their first single is "There's Enough to Go Around" from the film "Galaxy Gaily." . . Morgansunderwood, Don Cooper and Don Crawford, all managed by H.B.S. Inc., signed with Roulette. . . Cottonella's Lord Sotuch signed with J.L. Caulfield Enterprises, Ltd. . . Laura Green, co-singer of "Punchy Swope," joined Sherman-Kahan Associates for the production of a series of albums and singles. . . Harkey Natural's Enterprises will produce Junction for MGM. . . Firebird's Hatter G signed with the William Morris Agency for representation. . . Franco Arriola, Italian singer, to Russell Records.



WE THREE, the Star/Volt songwriting team of left to right, Homer Banks, Bettye Crutcher and Raymond Jackson, have accounted for \$6 million in sales during their first year together, with songs like "Take Care of Your Homies" and the "Who's Making Love" as million-dollar sellers. In their usual style of togetherness, the team has written an article about songwriting with some professional tips to aspiring young songwriters. Copies may be obtained by writing to: Star Records, Press & Information Department, 926 E. McLemore, Memphis, Tenn. 38106.



DISCOS MUSART
20th Anniversary



Heartiest Congratulations to
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the Inauguration of the new
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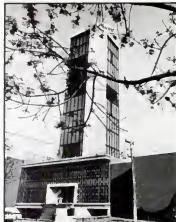
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Throughout the Years



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EDITORIAL MEXICANA de MUSIC INTERNACIONAL, S.A. (EMMI) MEXICO CITY. MARIO ALVAREZ, MGR.



SALUTE TO MUSART RECORDS

On Their 20th Anniversary
and Inauguration of the
Musart-Tower

THE RECORD INDUSTRY IN MEXICO

Compiled by EDUARDO C. BAPTISTA, pioneer and founder.

1921—Compañía Fonográfica Victor, SA is born to sell imported records along with acoustical phonograph players assembled locally. These phonographs were wound by hand.

1922—The first printed catalog comes out for the customers, offering a few types of acoustical phonographs and imported Okeh and Odeon 78 rpm records.

1925—I see the need to establish in Mexico the first record factory. I go to New York and buy the machinery available at that time: acoustical recording devices, electrical plating, waxes and a mill to mix shellac compound for 78's. A few months after this very small plant was in shape to produce its first records, the electrical recording system began in the industry. Therefore, it was necessary to develop electrical cutters locally for the recording industry and, of course, it took a great amount of experience to develop an acceptable product. Among the first artists who recorded in our improvised studio included Pedro Verges, Guty Cerdanes, Agustín Lara, Alfonso Ortiz Tirado and others.

1928—Unfortunately, the earthquakes in this year destroyed the factory and a great part had to be reconstructed again with a lot of effort due to the many problems in this new industry and above all the lack of capital. Nevertheless, Baptista's iron will to go forward was the reason to continue with the same.

1930—After years of struggling some good news was received: the labels, Olympia and Nacional, manufactured in Mexico were awarded a silver medal at the Exposición Iberoamericana de Sevilla, España.

1933—I join efforts with Gustavo Kinckworth and together we establish the Peerless factory and our own nationwide distribution set up in Mexico.

1934—The first synchronized records are made for motion pictures.

1935—RCA Victor comes to Mexico, founding a complete organization which, of course, included studio, factory facilities and distribution throughout the country. Now, Peerless had competition from another label manufactured in the country.

1940—Kinckworth and I started to build a new plant for Peerless for a triple production increase (four presses). After a year World War II broke out and the Mexican market climbed up considerably, making this new plant insufficient for a couple of years. During the war days it was very difficult,

if not impossible, to buy machinery and shellac to make the 78 compound, so three shifts were programmed by 1944. Even so, the production was not sufficient for the market and there was no need for any salesman on the road. Imagine—we ever requested the customers to send scrap in order to receive new records!

1946—Columbia Records built a complete plant in Mexico and competition grows. Their first local records by Los Panchos had a great acceptance. The Second World War was over and the record market keeps going up in Mexico.

1947—I decide to retire and sell my 50 percent of Peerless to my partner Kinckworth. After a year of inactivity I find that I must keep engaged in the record industry and start to build a new record company (with my son Eduardo) which was called at that time Pen Americana de Discos, SA, now Discos Musart, SA. Again, it was a hard beginning but with more experience acquired throughout the years.

1948—in Los Angeles, California, I signed an exclusive contract for the manufacturing and distribution in Mexico for Capitol Records with its president Glen E. Wallich. This happy association lasted for 17 years and until Capitol decided to establish their operations in Mexico.

1950—in October Musart releases its first LP (10") manufactured in Mexico with the late artist Beatriz Murillo. This was actually the first long play record made in Latin America.

1956—The EMI group signed a contract with Musart for their catalogs. This association lasted for nine years.

1961—Musart enlarges and rebuilds all its complete facilities and through the 60's the market increases considerably with Musart taking its share.

1969—it was necessary due to the growth of the company to think about new buildings so, we started early in this year to construct the Musart-Tower and adjacent studios.

1970—This year we are proud to announce the inauguration of our new Musart-Tower, celebrating our 20th Anniversary in the record industry. We are very happy to be among the first record companies in Mexico, but we know that we have many years ahead of us that require our best efforts and dedication. I have been in the record business for over 55 years and although I have dedicated a lifetime, one must learn new things every day.



Eduardo C. Baptista, chairman, Musart

Great and Constant Effort To Develop and Grow

I am very proud to inaugurate the Musart-Tower at the initiation of the 70's and also the celebration of our 20th Anniversary in the record industry.

Looking back 20 years ago, I remember with certain nostalgia the first years of our company when we had only a few records to offer in the always highly competitive market. Hard working and more or less consecutive hits made it possible to penetrate in the record world. It took a great and constant effort to develop and grow in sales.

We have become one of the leading record companies in Mexico and other countries with

representations throughout the world. We also represent many foreign companies.

Our future plans include the expansion to manufacture cartridges, cassettes and other products in order to keep increase with the growth of the company. All of this progress is due to team work and I must recognize the ability of all people that collaborate with me.

I feel very pleased to know that throughout the years as record manufacturers we have taken happiness to many people in the world through the music which is the international language.

EDUARDO L. BAPTISTA, president, Musart



Sr. Eduardo L. Baptista, president

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Musart's Facilities—Among Most Modern In Industry

By LUIS ARTURO GIL, vice president, architect



Luis Arturo Gil, vice president

The manufacturing process that Musart Records uses in their product is the most modern in the world. For this reason the production quality of Mexican records can be compared with the best manufactured in the world.

Musart Records has built two recording studios equipped and designed using the most advanced techniques. Studio A has the capacity to accommodate an orchestra of 45 musicians; Studio B, smaller in size, can be used for voice setting up.

In the constructing of both studios, materials were used that guarantee perfect acoustics and total insulation of external noises. They were designed by well-known specialists. To equip them, the most advanced high quality consoles, monitors and tape recorders were obtained.

These studios are in hands of an excellent team of artistic directors and specialized engineers. The record system is performed by means of four stages, occasionally using up to 14 microphones simultaneously.

The functions of the art department are: design and presentation of record covers and the production of the promotional material such as posters, postcards, pamphlets, etc.

Musart Records covers are in Offset and Neptuno Publicity (a subsidiary of Musart) who received the originals which will serve the manufacture of these important elements for record selling.

The promotion department uses all modern means of communication. And far that, it has been divided in three offices: radio, television and the press.

The radio office attends all broadcasters in the country by means of a permanent service of new records.

Salesmen visit all broadcasting companies. This office also keeps current correspondence with the stations in order to be kept up to date on programming changes, personnel changes, hits of Musart artists and other activities. It also organizes promotional campaigns and attends to requests made by broadcasters.

The television office created the first musical program in color in Mexico City and has reached its third anniversary.

This program is transmitted nationally and is recorded in different parts of the Mexican Republic.

Afterward, it is also transmitted in Central and South American countries and in Los Angeles, New York, Miami, Chicago and San Antonio. This office also organizes different promotions through different national television links.

Finally, the press office is in charge to help all reporters giving them all sort of communications, news of interest, distributing bulletins and letting them know about Musart material. It also organizes cocktail parties, dinners and meetings covering Musart public relations with the national press.

The International Department receives samples of our records from our companies who operate in all the world and according to the popularity of an artist or to the possibilities that the artistic director may think feasible, releases either one record or a series.

Selection is carefully done.

The facts that are taken in consideration are principally the public for the selection and the imagination of the artist director in choosing the composition.

The department also takes care to export the national material, distributing it in the different companies of other countries licensed by Musart.

Also the international department takes care of the promotion of its material by means of radio and of specialized publications in this field or any other broadcasting means. Each launching is supported by a strong promotional and public relations campaign.

The sales department reflects in a precise form all the activities of the rest of the departments of Musart. The artist's fame, the manufacturing, the marketing of the selection, promotion effectiveness and the proper distributions are facts that put all together, raise or lower sales.

This department has been organized by the marketing manager who has long experience working with Musart since it was founded.

The assistant manager of this department coordinated a team of 16 salesmen who carefully call all customers in the country without omitting a single place where a record store could be located no matter how far it may be. Some of our salesmen live in the interior of the country. Naturally they know the media in which they work.

MUSART RECORDS ADMINISTRATION BOARD

Eduardo L. Baptista, president; Luis Arturo Gil, vice president



José Luengo Macías,
marketing manager



Guillermo Acosta Segura,
artistic direction manager



Jesús Acosta Segura,
promotion and publicity manager



Antonio Maza,
production manager



José Vaidivia,
art manager



Eduardo Zárate,
comptroller

DISCOS MUSART AWARDS
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 TO ITS BEST SELLING ARTISTS
 1969

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FLOR SILVESTRE

MIKE LAURE

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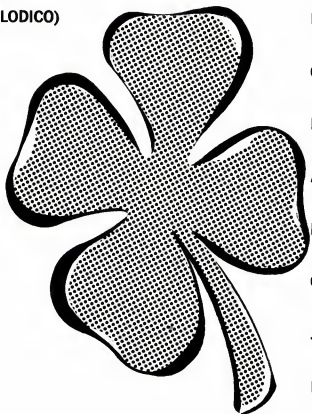
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MUSART
S.A.
ON THEIR
20th
ANNIVERSARY***

***Congratulations
to DISCOS MUSART
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20th Anniversary**

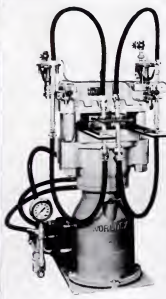
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BUENOS AIRES
• ARGENTINA •**



MIXING CONSOLES

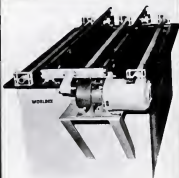


EQUALIZERS



PRESSES

OUR CONGRATULATIONS
AND BEST WISHES TO
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ON THEIR 20th ANNIVERSARY
AND INAUGURATION OF THE
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ON ITS
ANNIVERSARY**

PADISCO

**MUSART'S REPRESENTATIVES
FOR THE REPUBLIC OF PANAMA**





Reception area, Musart



Console—studio A



Main studio A



Control Room—Studio C



Studio C



Studio D



Rerecording cabin

MUSART'S STUDIOS

Facility Listing

NEUMAN MICROPHONES
4878KM74

STUDIO A

(ALTEC EQUIPMENT)
Console: 4 channels
—16 microphone inputs
2 panpots 4 masters
—Echo chambers (acoustical and electronic EMT's) Equalizers & Limiters

STUDIO B

(ALTEC EQUIPMENT)
Console: 4 channels
—12 microphone inputs
2 panpots 4 masters
—ECHO chambers—Equalizers—Limiters (Universal Audio)

EDITING ROOM

(ALTEC EQUIPMENT)
Console: 4 channels
—remotes—Equalizers
—Limiter Amplifiers
SCULLY TAPE MACHINES
—4, 2 Tracks
ALTEC SPEAKERS
—McIntosh Monitor AMPLIFIERS

STUDIO C

—EAB—Estemac (Germany)
Console: 3 channels
—10 microphone inputs
2 panpots—Limiters
—Echo chambers—EMT Equalizers

STUDIO D

(ALTEC EQUIPMENT)
Console: 3 channels
—6 microphone inputs—Equalizers
—Acoustical Echo chambers
AMPEX TAPE MACHINES
—3,281 Track

STUDIO A

Length: 59'
Width: 46'
Height: 26'
Volume: 7056A cu. ft.

STUDIO B

Length: 25'
Width: 23'
Height: 13'
Volume: 7475 cu. ft.

STUDIO C

Length: 43'
Width: 36'
Height: 26'
Volume: 40,250 cu. ft.

STUDIO D

Length: 29'
Width: 18'
Height: 8'
Volume: 4200 cu. ft.



are **PROUD**

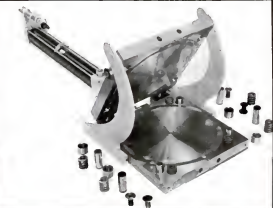
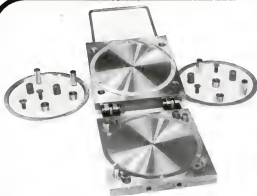


DISCOS DE CENTROAMERICA
GUATEMALA, CENTRAL AMERICA

of Musart's new tour in
Mexico

TO ALL OF YOU AT
MUSART
BEST WISHES
ON YOUR
20th ANNIVERSARY
AND CONTINUED
SUCCESS IN YOUR
NEW QUARTERS

INDUSTRIAS ELECTRICAS
Y MUSICALES
ODEON S. A.
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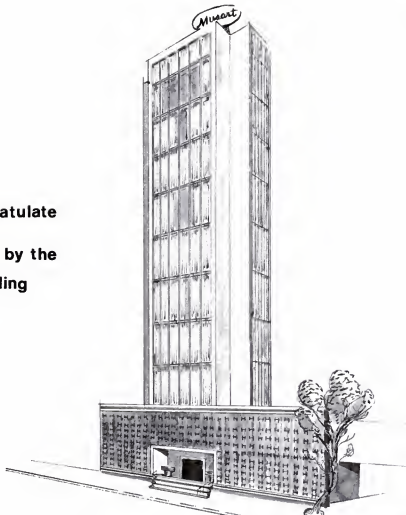
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ON THE INAUGURATION OF ITS
NEW BUILDING WISHING THAT
SUCCESS STILL CONTINUE.



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POR LA INAUGURACION
DE SU NUEVO EDIFICIO EN MEXICO
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to
DISCOS MUSART
on their
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Musart's New Executive Offices and Plant



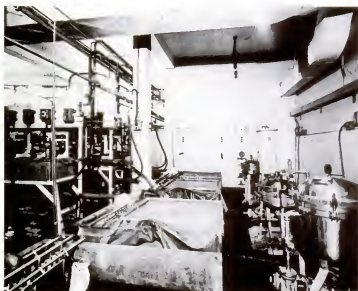
Vice president, Luis Arturo Gil's office in the Musart Tower



The office of Eduardo L. Baptista, president, Musart



Presses in the new Musart Tower



Musart's galvanoplastic department



Camera department in the lithography section



Lithography department



ESTA FABRICA ESTA DEDICADA
A SU FUNDADOR Y PRESIDENTE
DON EDUARDO C. BAPTISTA
CUYA VISION Y ESFUERZO
HIZO POSIBLE LA INDUSTRIA
DEL DISCO EN MEXICO.

MEXICO, D. F., ABRIL 23 DE 1961.

This Factory is dedicated to its founder and president Eduardo C. Baptista
whose vision and effort made possible the Record Industry in Mexico.

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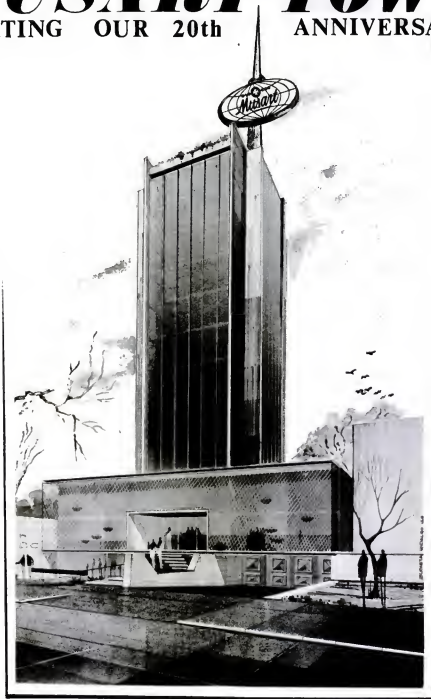
Musart Tower, a significant addition to
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Beautifully designed outside, where the
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And on the inside, really sound planning
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Luis Arturo Gil, vice president

MUSART TOWER— MOST MODERN IN INDUSTRY

By LUIS ARTURO GIL
vice president, architect

The Musart Tower was planned and constructed especially for the offices and recording studios of Discos Musart, SA, due to the fact that, after having collaborated with this company for 14 years, I have observed their functioning necessities.

This building is composed of two great nucleuses—the first is the Tower, which is composed of 12 levels, including street level. Two of them have a surface of 300 square meters each, and the rest have a surface of 100 square meters each.

The two larger ones are: the first, where the reception, record shop and artistic direction are located; on the second, the promotion, publicity, and art departments are located.

For logical reasons, these two floors are the ones most visited by artists, newspaper reporters, promoters, etc., and they are very accessible. From the third floor on, the surface is smaller, and it includes to the manager's office. The credit department is on the fourth floor. The marketing department is on the fifth floor. The sales department is on the sixth floor. The photo-art

department is on the seventh floor. Cocktails, on the eighth floor. The accounting and savings department is on the ninth floor. The controlling department is on the tenth floor. The general management is on the eleventh floor.

Each floor has its own air conditioning system, external communication system, and inter-office communication system, as well as restrooms.

In another nucleus, which is constructed in back of the tower, there is a parking lot which fits 20 automobiles, and on top of this parking lot, there are two recording studios with their respective cabins for recording, files for recorded tapes, four restrooms, and a maintenance workshop. There are also resting areas for the musicians.

The walls of the recording studios are double, lined with fiberglass on the inside. Over these, there are wooden frames, covered with vertical panels of acoustic material (vitrotyl). This is on two of the walls. On the other two walls, there are horizontal panels of the same acoustic ma-

terial combined with wood which is placed on the curved sections. The ceiling is slightly slanted, and the acoustic material and wood were also installed. The floor is made of small pieces of wood which are 1 3/4" thick.

This material is beautiful to look at, and it has excellent acoustic results.

Besides this, there are eight echo chambers, which are communicated with all the recording and recording consoles.

Special credit should be given to the air conditioning system in the recording studios, seeing as how it is sufficiently silent so as not to transmit any noise which could be picked up by the microphones, and besides, it furnishes a comfortable climate for the artists, musicians, etc., as well as for the technicians who are in charge of recording.

The buildings were planned, constructed, and supervised by Mexican technicians, as well as the installations, and I consider that with all these advancements, they can be placed among the most modern within the record industry.

Classical Music

Fests Honor Beethoven Birth

VIENNA—The 1970 festivals of Vienna, Salzburg and Bregenz are dominated by the 200th anniversary of the birth of Beethoven.

In the Vienna Festival, May 23 to June 21, the Vienna State Opera will present in the Theater an der Wien a new production of Beethoven's "Dionysus," May 24, conducted by Leonard Bernstein and featuring Gwyneth Jones, James King, Theo Adam, Franz Crass, Lucia Popp and Adolf Dallapozza.

The Vienna Philharmonic will play four concerts under Seiji Ozawa, Leonard Bernstein and Josef Krips. The Vienna Symphony will play six concerts under David Oistrakh, Carl Melles, Karl Richter and the two

prize winners of the Karajan conducting competition.

Guest orchestras at the Vienna Festival will be the Philadelphia Orchestra under Eugene Ormandy; the Berlin Philharmonic under Herbert von Karajan; the Hungarian National Philharmonic under Janos Ferencsik; the Munich Philharmonic under Rudolf Kempe; the Swedish Symphony and the Japanese Imperial Orchestra, Gakugu.

Soloists featured in the festival will include Igor Oistrakh, Hermann Frey, Joerg Demus, Alfred Brendel, Paul Badura Skoda, and there will also be performances by the Juilliard Quartet, the Barlioko Camera, the Moscow Soloist Trio, and the Weller Quartet.

The Salzburg Festival celebrates its 50th anniversary this year and to celebrate the Beethoven bicentenary, the opera "Fidelio" will be performed under the baton of Karl Boehm. The festival opens July 26.

Karajan will conduct a new production of Verdi's "Otello" and there will be 11 orchestral concerts by the Vienna and Berlin Philharmonics featuring works by Mozart, Beethoven, Mahler and Richard Strauss.

Another concert, by the ORF Symphony and the Radio Chorus of Vienna and Salzburg under Dr. Horvat, will feature the "St. Luke's Passion" by Krizstof Penderkiewicz.

Nathan Milstein will open the Bregenz Festival July 23 with Beethoven's "Violin Concerto"

and Josef Krips will conduct a great Beethoven cycle which will include all the symphonies, the "Missa Solemnis" and the piano concertos. Artists featured will be the Chicago and the Gesellschaft der Musikfreunde from Vienna, Alfred Brendel, Joerg Demus and Walter Klien.

Also on the program are Johann Strauss' "Die Fledermaus" and Beethoven's "Norma."

Classical Notes

Marilyn Horne makes her Metropolitan Opera debut Monday (2) in a new production of Beethoven's "Norma," which will have Jeanette Houlihan in the title role. Also featured will be Carlo Bergonzi and Cesare Siepi. Richard Bonynge conducting. The opera also appears in Puccini's "La Fanciulla del West" for the first time Thursday (5) with Dorothy Kasten singing her first Mimi of the season. . . . Beverly Barabara, who retired in September as general manager of the Cleveland Museum of Art, effective July 1, . . . Zubin Mehta and the Los Angeles Philharmonic appear in a Bell System symphony, "The Switched-On Symphony" on NBC-TV, March 14.

Eileen Farrell Still in Form

NEW YORK — The sumptuous voice of Eileen Farrell was both booming and tender in the soprano's Philharmonic Hall concert which was the fourth in St. John's University's Centennial Concert Series.

Miss Farrell was moving in songs of Schubert, Debussy and Poulenc. Her reading of "To This We've Come" from Menotti's "The Consul" was dramatic and meaningful. Her other operatic selections included brilliant performances of "Suicidio" from Ponchielli's "La Gioconda" and "Vo lo sapete" from Mascagni's "Cavalleria Rusticana."

The fine program also included Scarlatti, Diamond, Barber and Puccini. Although a veteran performer, Miss Farrell still has one of the finest of voices.

FRED KIRBY

RCA SPECIAL LP ON 'NO. 13'

NEW YORK — RCA Records plans a special release early next month of the first authorized recording of Shostakovich's "Symphony No. 13." The pressing by Eugene Ormandy and the Philadelphia Orchestra features baritone Tom Krause singing the poems of Yevgeny Yevtushenko.

The work, which had its Russian premiere in 1962, was its Western world premiere by Ormandy and the orchestra in Philadelphia Jan. 16. Peter Dinklage produced the album for RCA Red Seal.

when answering ads . . .
Say You Saw It in
Billboard

CASALS TO LEAD BENEFIT DATE

NEW YORK — Pablo Casals will conduct 100 cellists in "La Sardanica," his own composition at a special "Salud Casals" benefit with the American Symphony under Leopold Stokowski.

Soprano Beverly Silts and pianist Rudolf Serkin also will donate their services to the concert, which will benefit the orchestra's free youth concert program and the United Nations International School Scholarship Fund.

Cantate Catalog Series

NEW YORK — Nonesuch Records is issuing the first in

5 Review LP's In Regular Price

CINCINNATI — The five classical albums that received Special Merit reviews in the Feb. 21 issue of Billboard were regular, not low-price sets as incorrectly listed. The five albums included the 14-record collection of Beethoven's 32 piano sonatas played by David Bernboim on Angel Records.

Three multiple sets on Cardinal, Vanguard Records' intermediate price line were included: Handel's "Jephtha," Berlioz's "Requiem," and Mahler's "Symphony No. 9." The other Special Merit album was "Andre Kostelanetz Conducts Bizet's Carmen for Orchestra" on Columbia Records.

a series of recordings from the Cantate catalog of rare baroque and renaissance repertoire this month. This album of Heinrich Schuetz's "Psalmen Davids" features vocal and instrumental soloists of the Westphalian Choir Ensemble under Wilhelm Eichmann.

Contrabassist Bertram Turetsky has an album of first recordings of avant-garde works: John Cage's "261.1499" for a string player, Pauline Oliveros' "Outline, for Flute, Percussion and String Bass" and Ben Johnston's "Casta Bertram." Also playing in the diverse work are percussionist Ronald George and flutist Nancy Turetsky.

Janet Hornestein and the Philadelphia Orchestra play Mahler's "Expulsion." The work has a of traditional Swedish folk music. Bach's "St. Matthew Passion" has been rescheduled for this month.



FRANZ-PAUL DECKER, cantor, musical director of the Montreal Symphony, goes over Polydor Records Ltd. of Canada material during a recent Montreal press conference introducing his recording of Beethoven's "Symphony No. 3 (Eroica)," who he recorded in the Netherlands in 1966 with the Rotterdam Philharmonic at the inauguration of the De Doelen in Rotterdam. Decker is Vas Potkin, left, Canadian Polydor's classical marketing director, and Fred Egan, managing director of Polydor Records Canada Ltd.

Billboard SPECIAL SURVEY For Week Ending 1/28/70		
BEST SELLING		
Week	Title, Artist, Label & Number	Weeks on Chart
1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Tallman, Columbia MS 7194	66
2	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286	15
3	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE 53	81
4	SCENES & ARIAS FROM FRENCH OPERA Beverly Silts, Westminster WST 17163	108
5	MOZART: CONCERTOS 17 & 21 (Eliza Madigan) Ando/Concerto of the Salzburg Mozarteum Academic (Ando), DOG 130783	21
6	BACH'S GREATEST HITS Various Artists, Columbia MS 7501	38
7	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LHM 2575 (M); LSC 2575 (S)	204
8	TEBALDI FESTIVAL (2 LPs) Renata Tebaldi, RCA LSC 1282	13
9	STRAUSS: DER ROSENKAVALLER (4 LPs) Crespin/Various Artists/Vienna Philharmonic (Solti), Westminster WST 17143	81
10	DOMIZETTI: ROBERTO DEVERUX (3 LPs) Beverly Silts/Various Artists/New York Philharmonic Orch. (Mazzanti), Westminster WST 223 (S)	64
11	BELLINI & DOMIZETTI HEROINES Beverly Silts/Vienna Volksoper (Jolas), Westminster WST 17143	29
12	MISSA LULLA Trousadours du Roi Revaux, Philips PCC 606	32
13	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Rehm), DGG 136001	81
14	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176	83
15	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 4547 (S)	36
16	E. POWER BIGGS' GREATEST HITS Columbia MS 7269	28
17	VAUGHAN WILLIAMS: SEA SYMPHONY Sheila Armstrong/John Coral Case/London Philharmonic Choir/London Philharmonic Orch. (Boull), Angel SB 3739	18
18	BERIO: SIMFONIA Swing Singers/New York Philharmonic (Berio), Columbia MS 7268	17
19	A KARLIS FESTIVAL Berlin Philharmonic (Karajan), DGG 643212	13
20	MASSENET: WERTHER (3 LPs) De Los Angeles/Godda/Various Artists/Orchestra De Paris (Verne), Angel SCL 3756	17
21	STRAUSS: SALOME (2 LPs) Columbia/Vienna Artists/London Symphony (Landsdorf), RCA LSC 7053	17
22	HOODWOOD Columbia MS 7332	17
23	MOZART: COMPLETE PIANO MUSIC (11 LPs) Walter Gieseking, Scapino 4047/9	4
24	LEONTYNE PRICE SINGS MOZART ARIAS RCA LSC 3113	6
25	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504	13
26	BERLIOZ: LE DEU London Symphony Orch. & Chorus (Davis), Philips 3724	17
27	SOKART PRODUCTIONS PRESENTS MOORE STRIKES BACH Hans Werner, RCA LSC 3173	17
28	BERNSTEIN'S GREATEST HITS Various Artists, Columbia ML 6386 (M); MS 4968 (S)	141
29	TSCHAIKOVSKY: PIANO CONCERTO NO. 1 Van Cliburn, Symphony Orch. (Kondrashin), RCA LSC 2252	39
30	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA ML 2609 (M); LSC 2609 (S)	74
31	STRAVINSKY: LE SACRE DU PRINTEMPS Cleveland Orchestra (Belinfante), Columbia MS 7293	37
32	WEBER: DER FREISCHUTZ (3 LPs) Nilsson, Geddo, Bavarian State Opera Orch. & Chorus, Angel SCL 3748	5
33	BEETHOVEN: THE NINE SYMPHONIES (8 LPs) New York Philharmonic (Bernstein), Columbia DBS 815	35
34	STRAUSS' GREATEST HITS Philadelphia Orch. (Ormandy), Columbia MS 7502	1
35	BAILEY: DES KNABEN WUNDERHOE New York Philharmonic (Bernstein), Columbia MS 7395	1
36	BIZET: CARMEN BALLET SUITE Roston Pops (Fiedler), RCA LSC 3129	1
37	FRANCK/BRANNS: VIOLIN SONATAS Rothlis/Rehner, Melodisc-Angel 40121	1
38	RAVEL'S GREATEST HITS New York Philharmonic (Bernstein)/Philadelphia Orchestra (Ormandy), Columbia MS 7512	1

If someone asks you what Berio played and you say catcher for the Yankees... brother, you're losing business.

Berio... Luciano Berio... conceived and played many of the new electronic forms that have influenced students of modern music for the past decade.

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Country Music

Nashville NARAS Cites Bradley

NASHVILLE—A testimonial dinner sponsored by the Nashville chapter of NARAS honored Owen Bradley, a pioneer of the record industry here, with a combination of accolades

and jibes by his longtime friends.

Taking part in the program were Wesley Rose, Chet Atkins, Bill Williams, Jack Supp, Bill McElhinney and Mary Beverly Briley. Bob McCuskey was program chairman. The script was prepared by Williams, who also captioned a series of slides projected on the wall of the Sheraton, cite of the testimonial.

More than 300 members of the music industry attended the function, in which Bradley's life was traced, somewhat irreverently, from his childhood to his days as vice president in charge of the country product for Decca.

Danny Davis, president of NARAS here, was the official host and MC.

Mayor Briley named the Decca official "Mayor of Music Row," and chamber of commerce president Nelson Andrews gave him the "Nashville-Plus" award. In addition to a

plaque from NARAS, Bradley was given a handful of recording tape, supposedly "outs" from one of his sessions.

Fourteen members of the Bradley family, including his mother, his wife and his children, were at the testimonial.

Crown Press in Nashville Set Up

NASHVILLE — The Crown Press has opened an office here, specializing in design service and consultation services for the music industry.

The Nashville operation will be headed by vice-president and co-owner Michael Scott, who said the music companies here had shown a need for specialized services.

Among other things, the company plans to work in the field of album jackets.

Pennington to Produce All Monument Country

NASHVILLE — Monument's Fred Foster has turned over production of virtually his entire country stable to Ray Pennington, longtime writer and producer.

Pennington has just produced the Billy Walker release, "Daring Days," a Dallas Frazier song, and will continue to produce such artists as Ed Bruce,

Rusty Draper, Dave Kirby and Linda Webb.

Don Law, as an independent, continues to produce Monument's Henson Caragli, while Foster will handle the sessions in which Pennington performs.

In the past Foster had done most of the country production. He now will concentrate his efforts primarily on middle of the road and Top 40.

Nashville Scene

By BILL WILLIAMS

Pee Wee King never slows down. Recently he set up new distributors in St. Louis, Kansas City and Omaha for a new movie called "Pee Wee King's Country Western Hoodlums." He also has called on old distributors in Washington, Charlotte, Jacksonville, Atlanta, New Orleans and Cincinnati. And the Pee Wee King Fair Show will be busy this summer featuring Redd Steward and the

Collins Sisters with Larry Good, Johnny Western, and others. . . . Charley Walker, back from Hawaii, discovers that his "Honky Tonk Woman" is making it not only in the country field but is being picked up by pop and underground stations. Done by the strong Steens a year ago, it still has great appeal. . . . Ernie Ashworth has just completed a movie titled "Pekin and A-Grimin," shot at Alhambra.

ARB reports show that WSMX Radio now has the audience in the Metropolitan Nashville market, and Bill Jenkins is leading the pack. He is a top disk jockey, etc.

San Antonio has gone all out for country these past few weeks. Among those in town to headline shows have been Sonny James, Porter Wagoner, Dolly Parton, George Jones, Tammy Wynette, Willie Nelson, Jimmy C. Newman, Jerry Lee Lewis and Ray Price. . . . Television station WHCTV in Hartford has renewed "The American Jubilee," a country show for the 1970 season. The agreement is with Rebellion Productions. Featured artists are Dick Sney and Patty Beaumont. . . . Listeners to KOOO in the south side of Omaha have picked Charley Pride, Loretta Lynn, the duet of Porter Wagoner & Dolly Parton and the Buckaroos as number one artists in their respective categories. Close runners-up were Johnny Cash, Tammy Wynette, Yoddy & Doyle Wilburn and the Nashville Brass. . . . Ron Lowry visited Las Vegas to promote his release on Republic Records, owned by Gene Autry.

Ray Sanders is making personal appearances in Southern California, pushing his Liberty record, produced by Seety Turner. . . . Dick Rich has signed a personal management contract with Marv Hoerner, of Triple T Talent. Rich is with Chestnut Records.

(Continued on page 46)

BLAKE EMMONS

WILD NEW ONE

green
side
bananas
are
worse
than
coconuts
with
bent
navels.

Show Biz Records #231
Distributed by Bell
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Bulletin: Green Side Saddle Bananas are worse than coconuts with bent navels.



NASHVILLE's first personal management contract for a non-person was signed between Kingfish the Wonder Dog and Show Biz, Inc., the Nashville entertainment complex. Here the silent star of the CBS "Howlaway" television series signs in ceremonies with Show Biz vice president Tandy Rice. The dog, with animal magnetism, will be exploited through endorsements, commercials, appearances and other people avenues.



**A NEW SINGLE BY
DON RICH**

**THE
NIGHT THEY DROVE OLD DIXIE DOWN**

CAPITOL
4943

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Hot Country Singles

* STAR Performer—Single's registering greatest proportions upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	IT'S JUST A MATTER OF TIME Sonny Jones, Capitol 2702 (San, BM)	7	38	41	LITTLE JOHNNY FROM DOWN THE STREET William Brothers, Decca 32808 (Surf-R, BM)	5
2	2	MONEY COME BACK Glen Campbell, Capitol 2718 (In, Inglewood)	6	39	56	HUSBAND HUNTING L. Anderson, RCA 47-9796	3
3	4	IF I WERE A CARPENTER Johnny Cash & June Carter, Columbia 4-5084 (Feetfirst/Virgin, BM)	6	40	48	YONABROW'S FOREVER Patty Wagoner & Dolly Parton, RCA Victor 47-9797 (Sespar, BM)	3
4	5	FIGHTIN' SIDE OF ME Barbara Mandrell & The Swingers, Capitol 2719 (Blue Book, BM)	4	41	60	ALL I HAVE TO DO IS DREAM Bobbie Gentry, Epic 5-10571 (Galileo, BM)	2
5	6	I'LL SEE HIM THROUGH Tanny Warwick, Epic 5-10571 (Galileo, BM)	5	42	42	HERE'S A TOAST TO MAMA Christie Lilly, Capitol 2703 (Blue Book, BM)	7
6	5	A WEEK IN A COUNTRY JAIL Tom T. Hall, Mercury 72998 (Newsday, BM)	11	43	43	TWO SEPARATE BAR STOOLS Wanda Jackson, Capitol 2693 (Perry Time, BM)	9
7	7	THAT'S WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca 32599 (Tree, BM)	9	44	44	FANCY Bobbie Gentry, Capitol 2674 (Shyne, ASCAP)	12
8	8	THEN HE TOUCHED ME Jan Howard, Capitol 2694 (Galileo, BM)	9	45	47	ODDITY COME AND GET ME Dolly Parton, RCA Victor 47-9784 (Chester, BM)	5
9	9	I'M A LOVER (Not a Fighter) Steve Davis, RCA 74-0292 (Creative, BM)	12	46	39	THE WHOLE WORLD HOLDING HANDS Freddie Hart, Capitol 2692 (Blue Book, BM)	8
10	10	SHE'LL BE HANGING AROUND SOMEWHERE Mel Tillis, Kapp 2022 (Sew Grass, BM)	7	47	23	WISH I DON'T HAVE TO MISS YOU Jack Green & Jeannie Seely, Decca 32540 (Tree, BM)	16
11	12	WELFARE CALLING Guy Drake, B&W American 1 (Bull Fighter, BM)	8	48	50	THE GOLDEN ROCKET Jim & Jesse, Epic 5-10566 (Bill & Range, BM)	3
12	20	COUNTRY GIRL Loretta G. Ritty, Planetation 44 (Singleton, BM)	5	49	51	I'M GOING HOME Bobby Lewis, United Artists 50620 (Tul, BM)	7
13	12	BROWN EYED HANDSOME MAN Wayne Jackson, RCA 74-0281 (Arc, BM)	14	50	—	MY ELUSIVE ORANGE Bobby Vinton, Epic 5-10554 (Tree, BM)	1
14	11	ILL MAKE AMENOS Roy Drabky, Mercury 73007 (Loud, BM)	7	51	37	WE'RE GONNA GET TOGETHER Buck Owens & The Buckaroos, Capitol 2731 (Blue Book, BM)	2
15	13	TAKE A LETTER MARIA Anthony Armstrong Jones, Chart 20454 (Stellar, BM)	8	52	54	GET TOGETHER Glen & Jerry Collins, Capitol 2710 (Loring, BM)	7
16	14	ONE MINUTE PAST ETERNITY Terry Lee Lind, Son 1102 (Mc La Gold, BM)	14	53	55	A GUY WHO'LL SATISFY HER MAN Barbara Ferebee, Columbia 4-43503 (Comline, BM)	5
17	25	CHARLIE BROWN Compton Brothers, DeL 17336 (Tiger, BM)	6	54	—	WALK A MILE IN MY SHOES Are Smith, Capitol 2704 (Loring, BM)	3
18	15	CONY CRY DADDY Eric Frecker, RCA 49-648 (Gleny, BM), ASCAP	11	55	67	I WON'T BE WEARING A RING Patty Love, RCA 47-9792 (Tree, BM)	2
19	49	ONE MORE WITH FEELING Terry Lee Lind, Son 1102 (Mc La Gold, BM)	2	56	58	I HEARD OUR SONG Doris Day, RCA 47-9792 (Tree, BM)	2
20	32	TENNESSEE BIRDWALK Jack Blanchard & Mandy Morkan, Wynema DID (Back Serv, BM)	5	57	59	HONKY TONK WOMEN Charles Walker, Epic 5-10565 (Galileo, BM)	4
21	21	WINGS UP YOUR HORNS Loretta Lynn, Decca 32586 (Tree-FM, BM)	18	60	52	OREAN BABY Bob Bryan & Lucille Starr, Dot 17327 (Comline, BM)	9
22	22	YOUR HUSBAND, MY WIFE Bobby Bare & Skeeter Davis, RCA Victor 47-9789 (Pocketful of Tunes/Jillson, BM)	6	61	61	THE CHICAGO STORY Jimmy Swaggart, Wende 009 (Newkirk, BM)	3
23	23	OCCASIONAL WIFE Terry Young, Mercury 73018 (Hartack, BM)	4	62	62	THE ARMS OF MY WEARINESS Darrell McCall, Wende 008 (Bannock, BM)	3
24	24	SIX WHITE HORSES Tanny Warwick, Epic 5-10560 (Prodigal Son, BM)	5	63	66	WABASH CANNONBALL Don Williams, Epic 5-10562 (Blue Book, BM)	3
25	37	A LOVER'S QUESTION Gul Beavers, Epic 50622 (Progressive-Epic, BM)	4	64	—	THIRD WORLD Johnny Cash, Capitol 2730 (Melrose, ASCAP)	1
26	19	THERE'S A STORY (Goin' Round) Don Gibson & Dottie West, RCA 74-0291 (Auriflora, BM)	12	65	—	JIM, JACK & ROSE Johnny Cash, Capitol 2730 (Melrose, ASCAP)	1
27	27	HELLO I'M A JUNKBOX George Kent, Mercury 72985 (Newkirk, BM)	12	66	68	HEY THERE JOHNNY Merv Nutter, Reprise 0882 (Orther-Decca, ASCAP)	1
28	26	NOBODY'S FIM/JACK DO I LOVE YOU Jim Reeves, RCA 74-0286 (Tuckahoe, BM), Reprise-Bernstein, ASCAP	13	67	—	WHO WILL THE NEXT FOOT BE Charlie Rich, Son 1110 (Knox, BM)	1
29	34	NORTHEAST ARKANSAS MISSISSIPPI COUNTRY FOOTSTEPS Kenny Price, RCA Victor 47-9787 (Tree, BM)	5	68	—	ROCK ISLAND LINE Johnny Cash, Son 1111 (Mc-La, BM)	1
30	30	PUT A LITTLE LOVE IN YOUR HEART Joan Baez, Capitol 2701 (Loring, BM)	10	69	—	MARRY ME Ron Leary, Republic 1409 (In Illigations, BM)	1
31	31	THINKING ABOUT YOU BABY Silly Wally, Monument 1174 (McGraw-Hill, BM)	4	70	—	RUNNING BARE Jim Reuben, Chart 2052 (Frank, BM)	1
32	39	MY WOMAN MY WOMAN MY WIFE M. Robbins, Columbia 4-45091 (Mercury, BM)	2	71	71	TRUCK DRIVERS' LAMENT Johnny Dollar, Chart 2049 (Frank, BM)	1
33	40	BIG MAMA'S MEDICINE SHOW Bobby Allen, Capitol 2711 (Blue Book, BM)	4	72	—	HONEY BIRD Mama Curtis, Epic 5-10574 (Mc-La, BM)	1
34	35	THEY'RE LOVIN' ME Ray Clark, Dot 17325 (Russell-Corn, ASCAP)	7	73	74	MAMA CUMEN GET YOUR BABY BOY Johnny Dollar, United Artists 50629 (Viva, BM)	1
35	38	SHE CHEATS ON ME Glen Rose, Hickory 1357 (Auff-Rose, BM)	8	74	—	SOUL DEEP Edy Ann, RCA Victor 47-9801 (Barton, BM)	1
36	46	I'VE BEEN EVERYWHERE Linda Anderson, Chart 2053 (Mc-La & B, BM)	3	75	—	KENTUCKY RAIN Linda Anderson, RCA Victor 47-9791 (Prestler-J&B, BM)	1
37	41	BABY BABY (I Know You're a Lady) David Houston, Epic 5-10539 (Galileo, BM)	17				



RECORDS WERE SET at the Florida state fair in Tampa with Sonny Jones and Charley Pride headlining, along with Marty Taylor. Shown here: 1 to: Jack Rodgers of WALT Radio, Tampa, James, Bill Floyd, of WYOL Radio, Pndc, and Frank Mull, of Capitol Records.

Ashworth Sets Up Tourist Info Center

NASHVILLE — A Tourist Information Center, soon to be franchised, has been begun here by "Grand Ole Opry" artist Ernie Ashworth, with much of the information pertinent to country music sites.

A self-contained unit, each resembling a closed-circuit television set, is being placed in service stations at access roads off the interstates and other principal highways. There is no cost to the station; the revenue for operation is derived from "hidden" advertising. Only triple-A motels, for example, are shown on the available housing accommodations list, a service for which triple-A pays. Other listings are similarly handled. However, all historic sites and those

of general interest are shown. Ashworth said two of the units soon would be placed at the "Opry" House, as a service to customers who come there to pick up their tickets. He hopes to saturate the service stations and tourist shops of Nashville.

"Eventually there will be syndication," Ashworth said, "with these devices installed in major cities around the nation. They will perform a public service."

The firm will be known as the Ernie Ashworth Tourist Information Center. Among other things, they give specific directions to the "Grand Ole Opry," Ashworth, a Hickory artist, has been a member of the "Opry" for nearly a decade.

Glaser's Get Chance In 'Tick' Rescoring

NASHVILLE — The complete scoring of the movie "Tick... Tick... Tick," by the Glaser Brothers was the result of a decision to rescoring the film after the first set of music and lyrics failed to harmonize with the central theme of the story.

Tompall Glaser, leader of the MGM trio, said the parent company was dissatisfied with the original soundtrack, and asked the Glasers if they would undertake the job of making music which fit.

"We first watched a private showing of the film with the original track, then heard it with no track," Glaser explains. "Then we went to work with it."

The result was a complete volume of films from the Glaser stable. Jim Glaser wrote three of the themes, Chuck Glaser, their producer, by

Clement wrote one, Jim Glaser and Jimmy Payne co-wrote one, Hoover wrote two, including the theme, Doodle Owens wrote one, and John Hartford, long a Glaser writer, wrote two. One of these was "Gentle On My Mind," which was taken from the Glaser catalog. Both the BMI and ASCAP firms of the Glasers were utilized. Clement did all the mixing.

Glaser said he feels the movie contains music which has special appeal to the younger.

"We're hopeful this will open new avenues for us," Glaser said. "MGM appeared pleased, and Mike Curb already has prom-

ised us another opportunity to do the soundtrack of a movie

This is believed to be the first soundtrack cut in its entirety here, with all tunes written by writers in one stable, and done completely by one group.

WWCO-FM In Expansion

WATERBURY, Conn. — Radio Station WWCO-FM, Connecticut's only full-time outlet for "modern country music," has expanded its Friday night live weekend country music show and will broadcast an hour each week.

The old Thomaston Opera House is the setting for the show, featuring New England talent and top national artists as guests.

Giving full emphasis to the country atmosphere, the station calls its concept "Nashville, Connecticut, USA," and features country music two nights weekly at the Holiday Inn, the Friday night show at the Thomaston, a "Nashville Room" with Nashville-style chicken, club tours to five spots featuring country music, and horse races at the Green Mountain race track.

WWCO is a Merv Griffin group station.

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On Their First
Capitol Album
THE HAGERS
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YOUR TENDER LOVING CARE • I'M NOT GOING BACK TO JACKSON • I DON'T THINK I'LL MAKE IT • I'M HERE • UN • GOIN' HOME TO YOUR MOTHER



Nashville Scene

Continued from page 42

Imperial's Penny De Haven has been on a promotion tour of the Southeastern states, hitting Atlanta, Birmingham, Chattanooga

and Knoxville, then rushed back to guest with Jim Ed Brown & Blake Emmott on their syndicated show. Penny will take part for the second straight year at the 43rd annual Apple Blossom Festival in Winchester, Va., in late April. . . . Kenny Roberts, announcing the release of his new Starway tune, has words of praise for Orlan Wiley, the new host at the "Jamboree" in Wheeling, with whom Kenny worked for a number of years. . . . Hickory's Don Gibson appeared at the auditorium in St. Louis last week. . . . The San Antonio show honoring Bibb Wells next month will include Johnny Bush, Bobby Stone, Rusty McDonald, Slim Rogers, Jimmy Martin, Les Harmon, Johnny Lee Wills and Adolph Hofner. . . . Leno & Oscar may have a record for a one-night jump—from Shelbyville, Tenn., to Panama, in the Canal Zone 24 hours later. . . . Jimmy Gately reports that Bill Anderson is following the lead of many other artists and cutting down to about 10 or 12 shows a month on the road. It's up to word off ex-husband Jimmy, front man for the Anderson show, says the new assemblage is a totally different show from last year. . . . Jack Stapp, president of Tree International, last week delivered a lecture on the music business to Aquinas College.



FRIENDS of Owen Bradley gather for the NARAS testimonial honoring the Decca vice president for his pioneering work in the industry. At the speaker's table, l to r, are Bill Williams, Mrs. Beverly Briley, Mayr Briley, Wesley Rose, Danny Davis, Bradley, Ceb Atkins, Bill McElhinney, Jack Stapp, chamber of commerce official Nelson Andrews. Below the speaker's table, members of the Bradley family.

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The Wrong Pot for Your Tea—Rena Mack (Rustic)
Welfare Cadillac—Tommy Dee (K-Rak)
Sandy Castles—The Clouds (Northland)
Whistle for Happiness—Peggy Lee (Capitol)
Honkey Tonk Love—Brenda (Winchester)
What's My Name—Henson Caragli (Monument)
I Don't Always Cry—Loretta Kay (Northland)
Country Girl—Jean C. Riley (Plantation)
In and Out of Love—Bobby Vee (Liberty)

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Say You Saw It in Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 2/28/70

★ Star Performer—LP's registering proportionately upward progress this week

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE BEST OF CHARLEY PRIDE RCA Victor LP 4223	18
2	2	STORY SONGS OF TRAINS AND RIVERS Johnny Cash & The Tennessee Two, Sun SUN 104	12
3	3	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 384	6
4	4	TALL DARK STRANGER Buck Owens, Capitol ST 212	17
5	5	FROM MEMPHIS TO VEGAS/FROM VEGAS Elvis Presley, RCA Victor LP 6020	13
6	6	JOHNNY CASH'S SAN QUENTIN Capitol CS 9027	35
7	7	TAMMY WYNETTE'S GREATEST HITS Epic BN 2048, Epic BN 1002	26
8	10	TRY A LITTLE KINDNESS Glen Campbell, Capitol SW 389	4
9	15	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 2051	3
10	16	HELLO, HI JOHNNY CASH Columbia CS 9943	3
11	13	THE EYEROLLIN' SOUL OF ROY CLARK Dot DLP 22972	10
12	5	A PORTRAIT OF MERLE HAGGARD Capitol ST 315	22
13	9	GLEN CAMPBELL "LIVE" Capitol STB 208	24
14	14	SHOWTIME Johnny Cash & The Tennessee Two, Sun SUN 106	14
15	11	SONGS THAT MADE COUNTRY GUNS FAMOUS Lynn Anderson, Capitol CS 1002	15
16	12	JOHNNY CASH'S GOLDEN HITS, VOL. II Sun SUN 101	23
17	7	WHERE GRASS WON'T GROW George Jones, Mercury 680	9
18	20	GOLDEN CREAM OF THE COUNTRY Jerry Lee Lewis, Sun SUN 106	7
19	19	SHE EVEN WAKE ME UP TO SAY GOODBYE Jerry Lee Lewis, Smash SPS 67128	3
20	21	BIG IN VEGAS Buck Owens, Capitol ST 413	6
21	5	WINGS UP YOUR HORNS Della Lynn, Decca DL 75163	3
22	18	MOVING ON Penny De Haven, Nashville Bama, RCA Victor LP 4232	12
23	22	SWITCHED ON NASHVILLE: COUNTRY MOOD Gibby Trentham, Atlanta 6003	10
24	24	THE SENSATIONAL CHARLEY PRIDE RCA Victor LP 4153	38
25	27	WATSON Warner Jennings, RCA Victor LP 4260	4
26	26	HANK WILLIAMS JR. LIVE AT CORDO HALL, DETROIT MGM SE 4664	21
27	31	MY BLUE RIDGE MOUNTAIN BOY Patty Love, RCA Victor LP 4188	21
28	31	WHEN I DON'T HAVE TO MISS YOU Jack Green & Jeannie Seely, Decca DL 75171	4
29	29	FLOYD CRAMER PLAYS MORE COUNTRY CLASSICS RCA Victor LP 4220	16
30	28	TOGETHER Jerry Lee Lewis & Linda Kay Lewis, Smash SPS 67126	22
31	30	JIM REEVES' GREATEST HITS, VOL. III RCA Victor LP 4187	31
32	33	THE ESSENTIAL HANK WILLIAMS MGM SE 4664	17
33	35	COUNTRY SPECIAL Various Artists, Capitol STB 402	7
34	34	MUOY MISSISSIPPI LINE Bobby Goldsboro, United Artists UA 8735	5
35	37	YOU GOTTA HAVE A LICENSE Patty Love, RCA Victor LP 4260	3
36	39	HOMECOMING Tom T. Hall, Mercury SE 61427	4
37	41	JUST PLAIN CHARLEY Charley Pratt, RCA Victor LP 4290	2
38	38	ROGER MILLER 1970 Smash SPS 67129	3
39	36	JERRY LEE LEWIS' GOLDEN HITS, VOL. II Sun SUN 101	22
40	43	GREAT HITS Mick Tapp, Kapp KS 2589	6
41	41	BIG DADDY GAY Old Ramblers, United Artists UA 8733	1
42	42	TO SEE MY ANGEL CRY WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca DL 75172	3
43	43	HAUNTED HOUSE/CHARLIE BROWN Compass Brothers, Dot DLP 22974	1
44	44	WINE ME UP Patty Love, Mercury SE 61421	12
45	45	LOVE AIN'T NEVER GONNA BE NO BETTER Walt Prica, Decca DL 75168	3

I'll Be All Right Tomorrow

DOYLE HOLLY

On Capitol 4949



Performers Management:
403 Chester Avenue
Bakersfield, Ca. 93301
323-1101 (803)

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Musical Instruments

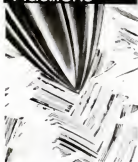
Records, Tape in Instrument Stores Add to Traffic But Profit is Slight

A survey of musical instrument dealers around the country shows that in the large city stocking records does help create traffic while the dealer in the small community may find it helpful and also profitable. Here are four reports.

Los Angeles

LOS ANGELES — Records are records and instruments are instruments and never the twain

Groove with the leader...
Fidelitone



Diamond needs in record groove

LEADING . . . MERCHANDISING PROGRAM

... Fidelitone's exclusive Make it Easy merchandising program helps you sell more records at top profit.

LEADING . . . MANUFACTURING SKILL

... Fidelitone is America's only complete manufacturer of diamond needles! Only Fidelitone can control quality throughout production . . . from diamond tip to plastic grip.

LEADING . . . DISTRIBUTOR LINEUP

... Top merchandisers service your store to keep inventory turning. Sales aids and backup stock are close at hand to maximize return on your investment.

Why mess around with second-hand? Groove with the Leader . . . Fidelitone! Also check out the added sales opportunities with Fidelitone's audio accessories including blank tape cassettes, 4-track and 8-track cartridges.

Call your Fidelitone Distributor, or write:

Fidelitone

Advancing Technology and Merchandising with...

THE TOUCH OF MAGIC
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Chicago, Illinois 60626

shall meet. Those are the cold facts about mixing both in this area.

"The instrument buyer is looking for an item that may run \$1,000 or more; the record buyer is looking for \$3 items," said Manny Gabler of Transcontinental Music, which helped set up a complete record department in one of the Penny-Owley stores, one of the largest instrument outlets on the West Coast. Two rooms were devoted to records with merchandising materials in the store window and inside. The store tried selling the LP's at cost with little result. After six months the record department was closed.

The records here are not used to build traffic but used as a service to existing traffic," said Dick Charles of Dick Charles Music. "I'd starve if I had to live off it." The store began carrying records five years ago.

A suburban store, Grayson's Tune Town, is an instrument store that carries a full line of tapes and records. The department is controlled by the store itself because "most jobs are only done in the current staff," Ken Grayson said. "We carry a full line with all configurations." Records account for about 20 percent of the stores gross, Grayson said.

Waukeasha, Wis.

WAUKESHA, Wis. — Since 1953, Triangle Music and Waukeasha Music have been two separate stores under a single roof and sharing a double purpose.

Triangle Music sells records, players and sheet music; Waukeasha Music merchandises musical instruments and music lessons. Together they make up one of the largest combined music and disk outlets in the Midwest.

According to Bob Rippey, owner of Triangle Music, "We operate on a you scratch my back, I'll scratch your back. And it has been working out nicely."

Widely known for his keen interest in promoting jazz, Rippey claims that this "Siamese twin" arrangement with Waukeasha Music is a natural for creating phonograph record traffic. With roughly 500 people coming into the music store each week for their musical instrument lessons, we pick up a lot of traffic in the record department. Parents and friends of the students do a little browsing in our record department while they wait for their lessons to finish. These are good phonograph record prospects, since they are interested in music."

Tapes are proving important here, too. According to Rippey, both cassettes and stereo tapes are selling at a strong pace.

San Francisco

SAN FRANCISCO — Columbia Music and Electronics is San Francisco's one of the few musical instrument stores here currently stocking records and tapes. According to Chuck Heller, manager of the record department, Columbia has sold records since the store opened more than 20 years ago and currently records and tapes account for around 30 percent of total volume.

Why haven't more musical instrument stores started record departments? "There's no money in it," says Tom Wehr, manager of Don Wehr's Music City.

"We don't see the need for records right now," says Donald Sarno, manager of Another's House of Music. "If you stock records you need a lot of them and right now we don't have the space."

Milwaukee

MILWAUKEE, Wis. — A check of local music stores and disk distributors reveals that not a single instrument outlet here presently operates a record department. A handful of them show a few LP's or a tape rack but make no solid efforts to merchandise them. One outlet might consider leasing space for a record department.

Several years back the major instrument retailers here divested themselves of their disk departments. Latest retailer of instruments to step out of disk sales, Bradford's, with two outlets, dropped its record department six months ago.

According to John Plimpton, at Bradford's, the firm might consider leasing space in its Capitol Court store to an experienced record retailer. But it has no desire to take on operation of a disk department as in the past.

Tapes are carried, however, at Bradford's. Last fall, a local rack jobber installed a single display case of pre-recorded tapes. Sales have been "fair" according to Plimpton. "But it takes time for people to learn that we've got tapes for sale. I'd like to see a good-sized record and tape department here again. It takes specialized personnel and lots of time to do it right, however. And we've got plenty to keep us busy selling our hand instruments, and accessories."

Doors' Sound System Adds To Challenge of Traveling

By GEORGE KNEMEYER

CHICAGO — The people backstage at a recent Doors concert here were slightly amazed. "The amplifiers are so big, and there is so many of them," one girl commented. The amps produced power, but also

caused problems.

"It sometimes gets a bit hectic going from town to town on a tour," said a crew member of the Elektra Records recording group. "The group came to Chicago by plane from Cleveland the night before. We had a couple of people bring the equipment in by bus. They made it with no problems, but sometimes it isn't that easy."

The group usually plays on Fridays, Saturdays and Sundays, and this has helped make the problem of transporting the equipment a little easier. "When we were making one night stands for about two to three weeks in row times were tight. Sometimes the equipment didn't make it and we had to borrow amplifiers and a p.a. system," the crewman said.

The Doors use their own p.a. system, thus insuring themselves of the quality of the sound. Another member of the Doors crew said that this is done since some promoters do not furnish a p.a. system, and if they do, it may not be adequate for the group's needs. Dick Gassen, who runs 22nd Century Productions and has booked the Doors several times, said a good sound is a sense of pride to the group. They're familiar with the equipment so if something goes wrong it can be fixed with a minimum of problems. Gassen makes a sound system constructed especially for 22nd Century Productions available to all the group he books.

(Continued on page 51)

NAMM Sets Fla. Seminars

CHICAGO — The subjects of the "How-To" seminars at the 1970 Music Show in Miami Beach, June 6-9, sponsored by the National Association of Music Merchants (NAMM) have been announced.

The mini-session will be conducted during exhibit hours June 6 and 7 at the Convention Hall. The five sessions will be held concurrently, twice each day. The sessions will be: "Adult Organ Classes," "In Store Class Piano—Piano Rentals," "In Store Class Guitar Instruction," "How to Start a School Band," and "Musical Kindergartens."

There will be three general sessions to be held at the Hotel Fontainebleau. In the first general session, special panel presentation will be provided by the National Association of Band Instrument Manufacturers (NABIM), Guitar and Accessories Manufacturers Association (GAMA), National Piano Manufacturers Association (NPPMA), National Association of Electric Organ Manufacturers (NAEOM), and the National

(Continued on page 51)

BEST SELLING

Folkies

VOCAL COLLECTIONS

Title-Publisher

- BEST OF FOLK MUSIC (Hansen)
- JUDY COLLINS SONG BOOK (Music Sales)
- EXCITING JOHNNY CASH (West Coast)
- HAIR—Vocal Collections (Big 3)
- ROD McKUEN AT CARNegie HALL (Warner Brothers)
- PETER, PAUL & MARY—LEAVING ON A JET PLANE (Warner Brothers)
- CHARLEY PRIDE SONG BOOK (West Coast)
- 71 GIANT HITS OF TODAY (Big 3)
- LED ZEPPELIN BOOK #II (Big 3)



THE HAMMOND Organ Co. President's Panel recently discussed what the 1970's will hold for the music industry. Members of the panel are: Raymond S. Davis Jr., president of Campbell Music Co., Colorado Springs, Colo.; Harold E. Frye, president of Forbes Maagher Music Co., Madison, Wis.; Richard H. Grete, president of H.O.S. of Sioux City, Iowa; Charles K. Helms, president of Helms & Co., Miami, Fla.; Fred M. Harden, owner of Harden Music Co., Marion, Ohio; Don R. Holcombe, president of Holcombe-Lindquist, Inc., Houston, Tex.; Ted Kortan, president of Kortan's, Longwood, N.Y.; Anthony LaFenta, president of H.O.S. of Fairfield County, Westport, Conn.; Richard E. Royer, owner of Royers for Music, Warner Robins, Ga.; Anthony Tataro, president of H.O.S. of Boston, Newton Highlands, Mass.; and W. R. Woodward, chairman of the board of Music West, Reno, Nev.

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94%

Which music-record trade publication
do you read regularly?

When RACKJOBBERs were asked this question,

94% Said they read BILLBOARD regularly.*

54% Said they read Cashbox regularly.*

20% Said they read Record World regularly.*

RACKJOBBERs RELY ON BILLBOARD

*Reader, Inc., Survey, January, 1969 (Figures total more than 100% due to multiple answers)

Billboard Album Reviews

FEBRUARY 28, 1970



POP
DOORS—Morrison Hotel.
Elektra EKS 75007 (S)

The Doors' long awaited latest album is a concept LP that will be in demand not only because of the group's strong track record, but also for the LP's contents. Side One, with the overall title of *Hard Rock Cafe* presents "Rondabout Blues," the fascinating "Place Five," and "Waiting for the Sun," while "The Spy," "Indian Summer," and "Maggie All-Girl" are the most impressive cuts on the Morrison Hotel side.



POP
JOAN BAEZ—One Day at a Time.
Vanguard VSD 79310 (S)

With every new album, Miss Baez' resonant chest voice becomes more important, and gives her the opportunity to sing a varied repertoire. Although her beautiful soprano is seldom heard on her later LP, it serves her well on "Seven Bridges Road." "A Song for David" should get the most recital exposure because of the song's universal social and political implication. The three duets with Jeffrey Shurtleff are notable.



POP
JOHN MAYALL—Empty Rooms.
Polydor 24-010

Mayall's variations on the blues theme never cease to please. *Loneliness* is the blues theme around which he builds his personal musical statements, and among the excellent material are "Don't Waste My Time," which scored originally as a single, "Waiting for the Night Time," and the unique "Lying in My Bed."



POP
MARK LINDSAY—Arcadia.
Columbia CS 9906 (S)

Mark Lindsay still a very active member of Paul Revere's Raiders, makes his solo album debut with this entry, and it should quickly be riding high on the charts. Along with his current smash hit "Arcadia," and recent release "First Night From Grand Terrace," Lindsay has chosen other first rate material that includes Rod McKuen's "Love's Been Good to Me," "Leaving on a Jet Plane" and a sensitive reading of "I'll Never Fall in Love Again."



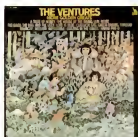
POP
ROD MCKUEN—New Rules.
Werner Bros. WS 1837 (S)

An album of new Rod McKuen songs is always welcome, and this collection should quickly prove as popular as its predecessors. The sampler features include such titles as "Gone With the Cowboys," "I Looked at You a Long Time" and a rhythmic "Tomorrow and Today." Especially beautiful is his performance of "You're Not Afraid" with music by Jacques Brel, and the warm "Thank You for Christmas."



WILSON PICKETT—Right On.
Atlantic SO 8230 (S)

This latest Wilson Pickett album, though overdue, was worth waiting for. This highly talented artist is, if anything, improving with age. The album with songs like, "Sugie," "Sugie," "The Way We Hangin' On," and "Funky Way" is full of the Pickett fire and excitement which should make it an instant chart rider.



POP
THE VENTURES—Hawaii Five-O.
Liberty LST 8060 (S)

Among the great instrumental recordings by one of the most consistently selling instrumental groups is their own smash, "Hawaii Five-O." Other outstanding renditions of instrumental successes both recent and vintage include the lively "House of the Rising Sun," "The Good, the Bad, and the Ugly," "Torquay," and "Classical Gas."



COUNTRY
MY BOYS THE JONES BOYS—Musicus M5 3182 (S)

On these performances, Jones boys records with his band, the Jones Boys, for the first time. The cuts include "Come Home," "Burn the Hanky Tank Down," and "I Cry Myself Awake." Jones' vocal style is very much his own; it's packed with sincerity and it sure to get here directly.



COUNTRY
LYNN ANDERSON—Opton Country Girl.
Chart CS 1029 (S)

Lynn Anderson sings with sincerity and true country flavor. The album includes the strong single "He Still Loves Me," such well-known tunes as "The Ways to Love a Man" and "Oke from Muskegon" and two performances in German.



RELIGIOUS
SUNDAY MORNING WITH NAY STUCKEY AND CONNIE SMITH—RCA Victor LP 4300 (S)

This is most product for the country field. The coupling of Nay Stuckey and Connie Smith in an album of sacred material cannot fail to prove a powerful lure to country buyers. Oak is excellently produced and includes such strong material as "Well, It's All Right," "God Will," and "Columbia from the Table."



COUNTRY
ANTHONY AMERSONS JONES—Take a Letter, Marie.
Chart CS 1027 (S)

Young people are making a strong impact in the country music field, and youthful Anthony Amersons Jones is one of the leaders. His current hit single "Take a Letter, Marie" is his second LP cutting, but it's not the beginning of a first new program. Amersons' previous releases, "Marie," and "Everybody's Talkin'" among others will carry his own right to the top of the charts.



CLASSICAL
BRANNE: DOUBLE CONCERTO—Oistrakh/Bostropovich.
Cleveland OCL 8041 (S)

Here's a triple-barreled treat for three of the finest performers show their virtuosity to their fullest. And although the two soloists' styles are different, there is a remarkable fusion. Solti makes the atmosphere relaxed but one, nevertheless, full of professionalism.



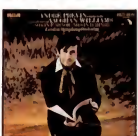
CLASSICAL
THREE GREAT VIOLIN CONCERTOS—Heifetz.
Chicago Synchrony (Reiner)/Chicago Synchrony (Reiner)/Chicago Synchrony (Reiner)

The combination of Heifetz and violin concerto by Tchaikovsky, Brahms and Mendelssohn is unbeatable, as the sales figures of this LP's first week will soon prove. His interpretations are vibrant and sensitive, and the accompaniment by Fritz Reiner and the Chicago Symphony and Chorus March and the Boston Symphony is perfect.



CLASSICAL
BRANNE: VIOLIN CONCERTO—Oistrakh / Cleveland Orchestra.
Angel SLP 36033 (S)

This is most merchandise. Violinist David Oistrakh as soloist with the Cleveland Orchestra under the baton of George Szell, makes an irresistible package. The music and sensitive interpretation will capture the classical listener.



CLASSICAL
YAGHMAN WILLIAMS: SYMPHONIES NOS. 6 & 8—London Symphony Orchestra.
RCA Red Seal LSC 3114 (S)

Pewin's effort on Williams' works carries the same high standards as his interpretations of the 7th. He takes the bleak No. 6 and the dry-humored No. 8 and shapes them into a musical world of their own.



CLASSICAL
JESU, JOY OF MAN'S DESIRING / THE GREAT RACH CHORUSES—Mormon Tabernacle Choir.
Columbia MS 7465 (S)

The Mormon Tabernacle Choir under the direction of Richard Cord, and the Philadelphian Orchestra under the baton of Eugene Ormandy, have contributed their talents to lend a touch of special music to the release, "Jesu Joy of Man's Desiring," "Sleepers Awake," and "Sleep My Saviour."



CLASSICAL
SHIMAT-KOSAROV: SCHERAZADE / BODORIN: POLYETHAN DANCES—Chicago Synchrony.
Angel SLP 36034 (S)

This album is a truly exquisite musical experience. Take your talented, two-star-garde conductor, Solti, draw the Chicago Symphony Orchestra, and the immortal "Scherezade" by Rimsky-Korsakov, and there it's together as a unified whole, and you'll understand the almost painful beauty of this recording.



CLASSICAL
SHIMAT-KOSAROV: SCHERAZADE / BODORIN: POLYETHAN DANCES—Chicago Synchrony.
Angel SLP 36035 (S)

Borik's writing is not simple, but Orms seems much at home on this LP as he quickly recognizes Borik's subtleties and portrays them in fine style. The Soudy work, which consists of five epic dances, is done colorfully and vividly. The Chicago ensembles in both pieces.



JAZZ
BENE AMMONS—THE BOSS IS BACK.
Prestige PE 7729 (S)

It is no secret that Gene Ammons, one of the major tenor saxophone voices of the 50's and early 60's, has just been released after serving seven of nearly 15-year jail sentence on narcotics charges. But in the evidence of this recording, made a few days after his release, his tone technique and ideas are still firm and muscular. Sign is a member of the direct, driving and liver-bashed tenor school and this album presents him in familiar rocking form.



COMEDY
MORE OF THE BEST OF BILL COSBY—Werner Bros. WS 1836 (S)

Cosby's unique humor is again on display here from material recorded previously. His total recall of his youth, his gift for making everything sound so informal and relaxed, and even his "explanations" are "Smoking," "Keweenaw" and "Hoptown."

College Sound Analysis

• Continued from page 34

I program heavy rock. I don't just mean Led Zeppelin, I also include Peter, Paul & Mary. I look for a record with a beat and a message. In judging whether a record gets played after its preview, I depend on two factors: the telephone and the sales. Sometimes a record will be requested by just a few constant callers, but won't sell. More frequently a record shows sales without requests. That record is only bought by the high school students they aren't my market.

In past years, I've noted three categories of music: Objective, Subjective and the Liberal. From the late 50's until the end of 1963 was the "objective" category, which included the type of rock that left you with a feeling. All the way from the security feeling of "He's Got the Whole World in His Hands," through the "Twist" stage, (which just gave old folks a young feeling) to Robin Ward's feeling about that "Wonderful Summer." Next, were the "subjective" years. This involved influence. The Beatles played the major role. One classic song was "When I Was Young" by Eric Burdon and the Animals. That has since died out and we are now entering the "liberal" stage in music. Here, the listener receives a picture identification

WBCR's Consultation

• Continued from page 34

Every one of the 60 people who work at the station are enthusiastic. Like Kaufman, they all feel this move will benefit them and the Brooklyn community at the same time. "Someone has finally come and seen the potential of a college station outside of the college market," said program director Albert McGoldrick. Bronstein added that he was glad to see people who "knew professionals when they saw them." Now the edges will be smoothed and the real diamond will appear.

Delrez Radio Productions is so happy with the response of the people at WBCR that they plan to offer their services free to college radio stations throughout the country. "We hope to be able to consult one station on every college campus," said Suarez.



JOE PALUMBO, engineer at WBCR, Brooklyn College, checks out his equipment before airtime. WBCR is a carrier current station serving all the students at the school and some of the Brooklyn community.

ADVERTISING IN
BUSINESS PAPERS
MEANS BUSINESS

or a visual relation image. The listener knows what's happening in "Je T'aime Moi Non Plus." He has a picture identification with the "Draft Resister" and the Hollies when they sing "He Ain't Heavy, He's My Brother." The liberal music fits the college environment.

I don't think that the college sound is defined, but I think we will approach it from the liberal standpoint. College radio is still young, but it's growing into the market that distributors are beginning to recognize. At WIDA, I stress the "Liberal Music," and I find that the college environment relates to it.

NAMM Sets Fla. Seminars

• Continued from page 48

Association of Musical Merchandise Wholesalers (NAMMW). The three general sessions will be: "Are We Selling All of Our Market—Children, Youths and Adults?"; "The Youth Market—What Is It, Where Is It Going, How Can We Keep Up With It?"; and "The Music Industry on Trial."

The "Early Bird" registration for the Miami Show will be held from 3 to 10 p.m., June 5, in the Hotel Fontainebleau. At 9 p.m., that night, there will be a "Beer Stube Party" at the

Doors' Sound System Adds To Challenge of Traveling

• Continued from page 48

The Doors, as most big name groups do, have their own equipment people travel with them to make any necessary repairs. This comes in handy sometimes.

"Right now we've been having slight problems with the organ and electric bass piano setup," said Ray Manzarek.

Fontainebleau. The Music Show begins officially the morning of June 6 with the overture to the convention and the parade to the show.

organist for the group. "The bass piano sounds come out slightly distorted because of the range of frequencies it has. It isn't too noticeable to the audiences when they hear us, but we notice it." The Doors use 24 speakers in their p.a. system, which may seem like a lot, but the instrument speakers number more than 40. The drummer of the group, John Densmore, said that the 24 speakers are needed so the drums can be heard over the rest of the instruments, and so singer Jim Morrison can also be heard.

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speaker system
you can buy?

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musical idea.
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Here's why: Blow into just a trumpet mouthpiece. "Toot." Now add the horn and blow again... just as hard. "TOOT!" A real blast. And that's what happens when we put an Electro-Voice SRO/15

speaker in the unique E-V Eliminator enclosure. Now the speaker can move more air with less effort, create more sound from your amplifier.

But a single horn can't handle the entire range efficiently. So we've added a treble driver and horn to the Eliminator II. Plus two extra tweeters (horn-loaded, of course) to the Eliminator I. Both models depend on the SRO/15 15" speaker for bass.

For sound reinforcement of vocals or acoustic instruments the three-way Eliminator I is best. Its extended highs (to 15,000 Hz) and wide-angle audience coverage insures natural sound. \$399.50.



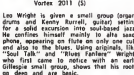
For high-powered guitar work the two-way Eliminator II is tops with more punch and power from its special treble driver. \$319.50. Both Eliminators are rated at a conservative 100 watts* overall. And either one will put you far ahead of the crowd. And we're not just tooting our own horn!

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(Continued on page 3)

Coin Machine World

Wide Appeal Disks Aid Jukebox Programmers

By GEORGE KNEMEYER

CHICAGO — Although there are more and more records that can be used to cover a large number of locations, there is no indication that jukebox programmers eventually will be able to put the same records in every location.

This was the consensus of a survey of several jukebox programmers around the country. Most programmers, however, thought that the increasing number of records suitable for more than one location make their jobs a little easier.

"The job is a little easier since you can buy one record and cover all spots rather than having to buy four or five different singles to cover c&w, teenage and adult spots," said John Powers, programmer for H.C. Knoblauch and Sons, Inc., of Hudson Falls, N.Y. "Eddie Arnold was one of the first recording artists to make songs that could be used in all locations, although his popularity has subsided a little."

"Of course it's never going to reach a point where all jukeboxes can be programmed with the same records," he continued. "There are some country songs that just cannot be programmed on a teenage spot. I try to mix the songs a little every time in a

while, but if customers or the owner of the location do not like the song, we hear about it."

Elcna Danulchuk, programmer for K.D. Music and Amusement of Ames, Ia., agreed. "We have several locations which are either all c&w or all teenage oriented. The c&w locations just do not want kid records on the jukebox. They may like a Dean Martin number, but that's as far as it goes. She cited such artists

(Continued on page 55)



RECORD VENDER is examined by Don Orsatti (right), Hugh Dallas and Charles Grech. The unit, being marketed by Audio Marketing Corp., holds 600 45 r.p.m. standard size singles and vendors 12 different selections. The records are priced at \$1 retail.

New Bill 'Defines' Slots

CHARLESTON, W. Va. — In a bill aimed primarily at non-industry interests which operate slot machines in private clubs, the West Virginia legislature is attempting to redefine "slot machine."

Present statutes define slot machines and gambling devices vaguely. A variety of multiple-coin type machines which operate slot machines in private clubs, the West Virginia legislature is attempting to redefine "slot machine."

"There are some country songs that just cannot be programmed on a teenage spot. I try to mix the songs a little every time in a

state law to declare illegal "any slot machine, multiple-coin console slot machine, multiple-coin console slot machine or device in the nature of a slot machine."

The bill would exempt from its illegal definition "coin-operated nonpayout pin tables with a free play feature."

The new bill, some industry observers say, is almost as ambiguous as the old statutes.

Jukebox Play Price Switch Gradual

(Reports filed by Billboard reporters from different markets show that the switch to two for a quarter play pricing on jukeboxes is gradual but steady. Most new jukeboxes are going out set for the higher price. There is little consumer resistance but location owners worry that the "guy across the street" won't change.)

LOS ANGELES

By RON TEPPER

LOS ANGELES — A cross-section of jukebox operators and wholesalers in the Southern California area reveals that two for a quarter play pricing is virtually non-existent although many operators have made extensive efforts to try and introduce the concept. There was unanimous opinion as to the stumbling block:

Location owners fear that the "man across the street" won't change.

Most operators have tried to combat this "fear" by showing how the change increases profits. In many cases they've increased two for 25 cents on an experimental basis. The result in all

(Continued on page 56)

PHILADELPHIA

By MAURIE ORODENKER

PHILADELPHIA — The days of the dime play in jukeboxes are numbered in this area. Distributors estimate that at least one-third of all jukeboxes in this area are already geared to two

for 25-cent play, with even a larger percentage in machine made by Seeborg which emphasizes quarter play operation.

Without any fuss or fanfare, operators have been quietly changing the unit pricing. No formal announcements or advance notice has been given. And it is significant to note that there has been no adverse effects either in comments or in revenue.

For the most part now, the going rate is two plays for 25 cents. And because of the increased cost of operation the price increase is virtually a necessity for all locations. It is expected that before the new year reaches the half-way mark, almost all machines will be geared to the two-plays-for-a-quarter scale.

However, this does not mean (Continued on page 57)

Distribution in the '70s

(The next decade will be a dramatic one for distributors of jukeboxes and automated leisure equipment. The following is the first in a series of articles from distributors.)

The most encouraging sign in the coin-operated music and leisure equipment business as we

move into the '70s is the opening of thousands of new locations in chain stores. These locations are often ideal for various arcade pieces. This is all new business and because this is so the commission arrangements are favorable to the operator. Moreover, competition is not as keen because most of the chains prefer the one operator cover as large a territory as possible in order to service the chain's stores in a broad region. This may even involve several states.

Another trend we will see is that the great amount of rental business. Distributors now renting equipment to operators will expand in this area. However, the number of operators who are doing it is to make a profit from rentals and still have a deal that attracts operators.

I believe there will be less independent distributors and more factory owned branches in the next decade. In the South, at least, this won't be a big problem (Continued on page 55)

L. F. LeStourgeon
LeStourgeon Dist. Co.
Louisville, Ky.

Executive Turntable



SCHERER BARTHOLOMEW

Rose Scherer has been named director of marketing for Bally and Midway Manufacturing and will be responsible for all sales, sales promotion and advertising.

Larry Berke has been named sales manager for Midway Manufacturing. He has had 23 years' experience in the coin machine field.

Cigarette Advertising Push May Boost Vendors' Sales

By RAY BRACK

While all the results aren't in, it's likely that figures will show that the cigarette vending industry suffered along with general cigarette sales during 1969.

Inhibited by anti-smoking campaigns and higher tobacco taxes, cigarette sales fell 1.7 percent during the year ending in 1969. The industry lost \$19.9 billion in the U.S. This was the first drop in cigarette sales since the Surgeon General's report in 1964 linking cigarette smoking with cancer and other ailments.

Meanwhile, according to the New York Times, the tobacco industry plans an all-out advertising campaign during 1970 in attempt to boost domestic sales prior to the expected black-out on cigarette advertising on

radio and television in 1971. The Senate has passed the blackout bill, and the House is expected to follow suit.

One tobacco company executive, unidentified, said his company was going to "milk the television medium for all it's worth, with special emphasis on introducing new brands."

Cigarette advertising expenditures are also expected to be increased in point-of-sale materials, vending promotion coupons, magazines, newspapers, outdoor and transit advertising.

In the broadcast media alone, the cigarette industry has been buying \$235 million worth of advertising annually.

Another current trend significant to vending is the effort (Continued on page 57)

MINNEAPOLIS

By KEN BERGLUND

MINNEAPOLIS — The switch to two for a quarter play pricing is nearly 100 percent in the Twin Cities area but not as high in outstate cities. Most operators think that the changeover is effected most easily by bringing in new equipment.

John Zeglin said that 80 percent of the jukeboxes sold by Liberman's are switched to the new two for 25-cent pricing. The number of operators who switched on location, however, is only 25 percent in his estimation.

Increased revenue from the change to new pricing is estimated at between 25 and 35 percent.

Zeglin said: "You always have (Continued on page 57)

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5¢ Economy Mix	\$2.50
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10¢ King Mix	5.00
10¢ Economy Mix	2.50
10¢ Super King Mix	5.00
Leaves In Books & Albums	12.00
35¢ Jewelry Mix, 100 size	10.00
VI or V2	10.00
25¢ V2 Rubber Animals	10.00
Recessed buttons for 32 Vending	12.00

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Coin Machine News

Coinmen In The News

ALBUQUERQUE, N. M.

Harper's Consolidated Music Co. of Las Cruces, N.M., hosted a recent Wurlitzer service seminar, Alfred D. Harper is the owner-manager. Attending were: Damon W. Damsen, Cassie Martinez and Eddie A. Diaz of Dunagan Music Co., Lordsburg; Sonny McKenzie of Golden Music Co., Roswell; Frank Derrick of Consolidated Music; Larry Arthur and E. R. Sutherland of Servation of New Mexico, here; Bobby Allen of Allen and Son Music Co., Truth or Consequences; Robert Wood

and Ken Hampten of Acme Cigarette Service, Santa Fe; Lawrence L. Hall of Music Service Co., here; Fred P. Chapman of Canyon Music Co.; and Ronald Bullew of Bullew Brothers Music Co., Artesia.

ANCHORAGE

Northwest Sales Co. hosted a recent Wurlitzer service seminar. The company is headed by Ron W. People. Attending the seminar were: Vernon McMillan and John Knox of Anchorage Amusement here; Manuel Prentice of Billiard

Vending in Anchorage; Albert A. Carley of Benson Amusements in Anchorage; Keith Copeland and Jim Trow of Action Vending in Anchorage; Eugene Brazaux of Aurora Music in Fairbanks; Leonard McKinley and F. H. Christensen of Fairbanks Music; Jim Burnett, Vic Tyler and L. W. Petrel of Kenai; David A. Leary of Dale Services of Clear; Dick Benson of Benson Amusements in Palmer; R. B. Craig of National Vending Co. in Palmer; and "Baz" Heyer of Northwest Sales in Seattle, Wash.

CINCINNATI

Royal Distributing Corp., with Joseph G. Westerhaus as president, recently was the site of a Wurlitzer service seminar. Attending were: W. Fahnrecht of Shaffer Amusement Co., Dayton; Robert W. Hames of Gem Music Co., Dayton; Paul Kreitz and Rudy Wiseman of Corson Amusement Co., Dayton; Thomas E. Frank of Stern Music Co., here; George T. Greig of Kirk Music Co., Greenfield; Alfred S. Caprini, Leo Caprini and Stanley Smitson of Mayville Automatic Music; Ripley and Jack Silvernell of Royal Dist. Corp., here.

COLUMBUS, O.

Royal Distributing Co. here recently hosted a Wurlitzer service seminar. Heading the Royal operation Joseph G. Westerhaus Jr., Attending were: Loren Edwards of Point View Vending, Inc., Russell Point; C. B. Court and Howard L. Kieffman of Hopkins Music and Vending Co., Gallon, Ohio; J. J. Martin of Miller Music, Elda; Charles E. Miller of Hanson Coin Machine, Lima; Art Bunetta of Acme Music Co., North Jackson; Carl C. Tracy of R&S Sales Co., Marietta; Richard Gilger and John McCellan of Royal Dist. Co.

ERIE, PA.

The Mickey Anderson Amusement Co. here hosted a Wurlitzer service school. The company is headed by Michael J. (Mickey) Anderson. Attending the seminar were: Raymond Bednarski and Howard Maile of Anderson Amusement; Donald Young of Young's Vending of Oil City; and Richard Penpek, M. L. Wofford

(Continued on page 37)

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C.C. Twinky	185.00
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ROWE 14 AMBASSADOR COINMASTER, 40¢-45¢	40
ROWE 14 AMBASSADOR, ALL COIN	70
ROWE 77 CANDY, COINMASTER	90
ROWE SKN 25¢, 25¢ CHANGER	125
ROWE 589 Single Cup COFFEE	475



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Fertile, Minn., Location: C&W Tavern

Duane Knutson,
programmer,
Automatic
Sales Co.



Current releases:
"Week in a Country Jail," Tom T. Hall,
Mercury 72998.
"Baby Baby," David Houston, Epic
3-10553.
"Honey Come Back," Glen Campbell,
Capitol 2718.
Odeles:
"I Fall to Pieces," Patsy Cline,
"My Happiness," Slim Whitman.

Peoria, Ill., Location: Soul Tavern

Bill Bush,
programmer,
Montooth
Phono Service



Current releases:
"Thank You," Sly & the Family Stone,
Epic 5-10553.
"Hey There Lonely Girl," Eddie Holman,
ABC 11240.
"Psychotic Shock," Temptations, Gor-
sy 7096.

Manhattan, Kan., Location: Admit Lounge

Floyd Evers,
programmer,
Bird Music Co.



Current releases:
"Walk a Mile in My Shoes," Joe South,
Capitol 2704.
"Kentucky Rain," Elvis Presley, RCA
47-9791.
"I'll Be a Carpenter," Johnny Cash
and June Carter, Columbia 4-9004.
Odeles:
"Rumors and Juliet," Henry Mancini;
"I'll Never Fall in Love Again," Tom
Jones.

Indianapolis, Ind., Location: Soul Lounge

Larry Geddes,
programmer,
Low Jones
Music



Current releases:
"If Walls Could Talk," Little Milton,
Checker 1226.
"The Best," Originals, Soul 35069.
"It's a New Day," James Brown, King
6292.
Odeles:
"Yesterday, Yesterday, Yesterday,"
Steve Wonder;
"Stay in My Corner," Delta.

Buchanan, Mich., Location: C&W Tavern

Frank R.
Fabiano,
operator,
Fabiano
Amusement Co.



Current releases:
"Welfare Cadillac," Guy Drake, Royal
American 1.
"I'll Be a Carpenter," Johnny Cash
and June Carter, Columbia 4-9004.
"That's When the Started to Stop Loving
You," Conway Twitty, Decca 32299.
Odeles:
"One Has My Name, the Other Has My
Name," Jerry Lee Lewis.
"One Has to Offer You Is Me,"
Cherry Price.

Alton, Ill., Location: Kid Restaurant

Harry Schaffner,
operator,
Helen Franklin,
programmer,
Schaffner
Music Co.



Current releases:
"Bridge Over Troubled Waters," Simon
& Garfunkel, Columbia 45079.
"Arizona," Mark Lindsay, Columbia
45037.
"Walking Through the Country," Cross
Roots, Dunhill 4227.

Ottawa, Ill., Location: Kid Restaurant

Don McDonald, operator,
Jerry Duffy, programmer,
McDonald Merchandising Co.



Current releases:
"Bridge Over Troubled Waters," Simon
& Garfunkel, Columbia 45079.
"Whirl! Stop the Rain," Creedence
Clearwater Revival, Fantasy 637.
"The Rapper," Jagers, Koma Sutra 502.

Distribution in the '70s

• *Continued from page 53*

for the independent distributor if he will continue to contact the operators and furnish good service. Operators much prefer to buy from a good independent distributor.

The operators' biggest problem will continue to be a shortage of help. Service technicians know they are needed and can

obtain jobs easily. This creates an atmosphere of discontent and unrest.

In another area of distribution problem, it is becoming impossible to finance slow paying operators. They represent 40 to 50 percent of the potential buyers of equipment. This is a real problem for the distributor but may be a blessing in disguise.

While slow paying customers worry the distributor on the one hand, on the other we will see more large publicly owned vending companies buying music routes. Our information indicates that music is one of the more profitable segments of the larger vendor's business.

B
The SIGN of great reading

FEBRUARY 28, 1970, BILLBOARD

Jukebox Stops Have Individual Needs

• *Continued from page 53*

as Johnny Cash and Glen Campbell whose records can be programmed on all the jukeboxes the company has.

"There has been an increasing number of records that can be used over the entire route, especially within the past year," said Bonnie Humphrey, programmer for Missouri Valley Amusement Co. in Lee's Summit, Mo. "It makes the job a little easier knowing you can

use one record in all or most of the spots."

She said that artists such as Campbell and Cash are put everywhere regardless of the type of record that they make, because "if people like these artists they are going to play the rec-

ords." Other artists are programmed over the entire route depending on the record. Recent songs by artists such as Elvis Presley, Tom Jones, Joe Smith and Andy Kim have been programmed on nearly every jukebox, she said.

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FEBRUARY 28, 1970, BILLBOARD

Compo Back With Musicor

MONTREAL — The Compo Co. will again distribute Musicor Records in Canada. Negotiations were recently completed between Lee Armstrong, national sales manager of Musicor's Apex Division, and Art Talmadge of Art Talmadge Productions Inc.

The Musicor label was represented by Compo here a few years ago before becoming involved in a worldwide association.

"An item is already set for release within the next two weeks. They include Gene Pitney's "All the Young Women," Jennifer Tomkins (by the Street People, plus product by George Jones, the Platters and Hugo Winterhalter.

RCA NOVELTY DISK IS OUT

TORONTO — Recent interest in Ronnie Hawkins' career and new product has prompted RCA to re-release a novelty disk about the singer, "Talking Silvercloud Blues" by John D. Loudemilks.

The song, penned by Gordon Lightfoot, several years ago, is based on Hawkins' adventures in purchasing a Rolls-Royce while dressed as a cowboy. RCA has no plans as yet to release the record in the U.S.

CRTC Rules 30% Local Content For AM's; TV Content Boosted

TORONTO — The Canadian Radio-Television Commission has proposed new broadcasting regulations which would impose 30 percent Canadian content rule on all music broadcast on AM radio stations. Stringent rules to boost Canadian content on television were also announced.

Pierre Juneau, CRTC chairman, said the new regulations were necessary to save Canadian broadcasting from complete domination and eventual extinction by U.S. broadcasting.

Beginning Oct. 1, 30 percent of the music played by AM stations must meet one of four conditions: that the music be either performed, written or composed by a Canadian, or recorded in Canada. By Oct. 1, 1971, 30 percent of the music played must meet two of these conditions.

At present, there are no regulations enforcing Canadian content on the radio. The new directives came as no surprise to broadcasters who had been expecting the announcement for some time.

Reaction Varied

Reaction to the rulings was varied, but both broadcasters and record company officials were unanimous in agreeing that the move to Canadian performers would be a boon to Canadian performers, composers and technicians.

Most broadcasters were sur-

prised that FM radio was overlooked in the rulings. Some said that the CRTC's decisions drawn up FM regulations and withholding them for an announcement later, or that FM was overlooked because of its audience-oriented content will escape any severe directives. Special rulings for underground FM stations are expected.

Record companies, who have stepped up Canadian production in the past year, were delighted with the rulings.

Paul White, Capitol Records a&R director, said, "Capitol has been working up to this day for sometime and is going to be ready." He added, "These regulations will probably force some major companies, who have been reluctant to become actively involved in the Canadian music scene, to start producing some Canadian records."

Broadcasters, who have frequently questioned the quality of Canadian-produced records and criticized the uneven flow of Canadian product, reacted favorably to the proposed rulings.

Sees No Problems

John Hart, music director of country station CFQM which airs 10 percent Canadian content, foresees no problems in adhering to the regulations. "Many Canadian country disks are produced in Nashville," says Hart. "Unless production is increased here, and we have the talent and facilities for such an increase, composer and performer credits will likely see most country stations through the regulations."

Gary Palant, program director of Top 30 station CKFH, said, "The record industry will have to catch up with broadcasting needs and supply more product." But he warned, "Quantity will still be no substitute for quality." CKFH is presently broadcasting 13.3 percent Canadian content.

From the Music Capitals Of the World

TORONTO

As a result of exposure at the MIDEA convention in Cannes, Jean Hovver's "We Were Happy" has been secured by a number of record companies for release in Spain, Italy, France, Denmark, Norway, Sweden, Germany and the U.K. The new Syndrome disc, distributed nationally here by Compo, was first charted at CKLG, Vancouver, early this year and has since broken out in several other markets. . . Pepper Tree in from Halifax to cut a few singles for Capitol Records Studio. . . Claude Francois touring Quebec: Dates include Chicoutimi, Tuesday (24); Quebec City, Wednesday (25); Sherbrooke, Thursday (26); Trois-Rivières, Friday (27); Montreal, Saturday (28); Joliette, Sunday (1). . . Rob McCommel's Boss Brass to tape a CBC program before a live audience in Belleville, March 26. Band begins another two week engagement at the Savarin, March 9. CKFH bringing Neil Diamond to the CNE's automotive building for a concert Sunday (1). . . Beatles' "Hey Jude" LP (formerly "The Beatles Again") to be released Tuesday (24) and their new single, "Let It Be" Friday (27). . . Bill Milner, former member of the Paupers, appointed creative direc-

(Continued on page 61)

Quality Push On 'Rip It Up'

TORONTO — Quality Records has kicked off one of the company's heaviest promotion campaigns in connection with the release of an early rock 'n' roll classic, "Rip It Up" by their newly signed Teenage Dance Band. The campaign was designed to introduce the new group to the trade and public and to capitalize on the current revival here of early rock music.

The push on the disk began early in January, weeks before the national release at the end of the month. The highlight of the campaign was the specially produced disk that played backwards inviting the listener to take a turntable trip back to the '50s with the song.

The extensive promotion campaign on the Canadian produced disk is part of Quality's recently announced expansion of their a&R activities.

commercial breaks and strict rules permitting commercials in newscasts were also announced. Juneau said that all these rulings were only the first step in a series of regulations to increase and ensure Canadian content.

The commission will hold a public hearing in Ottawa beginning April 14 to hear comment on the new regulations. "We will not back down easily," Juneau warned broadcasters.

Billboard

Canada's Top Albums

This Week	Last Week	Rank	Artist, Label & Number	Weeks on Chart
1	1	1	LEO ZEPPELIN II Atlantic 50-6330	15
2	4	2	WILLIE & THE POOR BOYS Crescent/Crescent Revival, Fantasy 8297	9
3	3	3	THE BAND Capitol 1530 132	18
4	2	4	ABBEY ROAD Beatles, Apple SP 383	19
5	8	5	SANTANA Columbia CS 9761	15
6	5	6	LET IT BLEED Rolling Stones, London WPS 4	15
7	7	7	TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold TMS 1	6
8	10	8	EASY RIDER Sunbeam, Reprise 2026	13
9	6	9	ENLIGHTENED HUMPHRICK Percept PMS-1031	14
10	9	10	TOM JONES LIVE IN LAS VEGAS Percept PMS-1030	7
11	12	11	TOUCHING YOU, TOUCHING ME Neil Diamond, Uni 72071	8
12	13	12	TRY TIGHT KINNESS Glen Campbell, Capitol SP-389	2
13	11	13	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill DS 50068-N	9
14	16	14	POPPY FAMILY A&M SP 4224	5
15	19	15	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtracks, A&M SP 4227	6
16	18	16	LIVE PACE IN TORONTO 1969 Plastic One Band, Apple 3362	2
17	14	17	JOE COCKER A&M SP 4224	5
18	15	18	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter SP5-380	3
19	—	19	UNMAMGUMA Pink Floyd, Harvest SF 88 38	1
20	20	20	IN THE COURT OF THE CRIMSON KING King Crimson, Atlantic 4052	2

Billboard SPECIAL SURVEY For Week Ending 2/28/70

Billboard

Canada's Top Singles

This Week	Last Week	Rank	Artist, Label & Number	Weeks on Chart
1	6	1	TRAVELLIN' BAND/WHO'LL STOP THE RAIN Crescent/Crescent Revival, Fantasy 637	2
2	9	2	THANK YOU (Faellella Me Be Nice EH Ago)/EVERYBODY IS A STAR Fly & the Family Stone, Epic 10555	3
3	1	3	I WANT YOU BACK Jackson 5, Tamla/Motown 1157	7
4	4	4	WALK A MILE IN MY SHOES Jim Smith, Capitol 3704	4
5	1	5	VENUS Shocking Blue, CBS/108	8
6	2	6	ARIZONA Mark Lindsay, Columbia 45057	7
7	10	7	HONEY COME BACK Glen Campbell, Capitol 389	3
8	—	8	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 4-45079	1
9	5	9	NO TIME Glen Goodie, Nimbus 9-740300	8
10	17	10	HE AIN'T HEAVY, HE'S MY BROTHER Hollis, Epic 10552	3
11	11	11	THAT'S WHERE I WENT WRONG Poppy Family, London MPT725	8
12	—	12	MA BELLE AMIE Tina Turner, Capitol	1
13	12	13	ILL NEVER FALL IN LOVE AGAIN Donna Summer, Scepter 12273	5
14	8	14	BOBBY Bobby Gentry, Capitol 2675	6
15	14	15	WITHOUT LOVE Tom Jones, Polygram 40045	6
16	15	16	LET'S WORK TOGETHER Wilbert Harrison, Sue 11	4
17	13	17	BLOWING AWAY Fifth Dimension, Sony TR 780	3
18	19	18	HEY THERE LONELY GUY Linda Ronstadt, A&M	1
19	7	19	WHOLE LOTTA LOVE Led Zeppelin, Atlantic 2690	10
20	—	20	RAINY NIGHT IN GEORGIA Rock Brothers	1

Billboard SPECIAL SURVEY For Week Ending 2/28/70

Cap Into Holland—Davis Supervisor

LONDON — Capitol Records, the U.S. EMI affiliate company, has opened offices in Amsterdam under supervision of Allen Davis, appointed European Marketing Director for the firm.

But Davis, in London, said that the move by the U.S. company was "primarily to strengthen our own position within EMI." Independent labels have made great inroads in the EMI market as a whole. "If things are going to happen here we want to be personally involved."

Davis describes his appointment as an initial effort in co-ordinating Capitol policy through EMI offices in 13 European countries. Rarely staying at his Amsterdam home base, Davis has been touring EMI offices talking about Capitol product, about developments in the U.S. and lending "whatever merchandising support and expertise I can offer along American promotion and merchandising lines."

"As things develop and we find we might be helpful in certain areas with certain types of personnel, we could enlarge Capitol staff in Europe," Davis continued. "Certainly the job is too big for one man. Our participation up to this time has produced some results."

"So far I've been learning about the places where EMI executives are most knowledgeable

in their own markets, and they have been most cooperative. I have no complaints at all about EMI representatives of Capitol, who are strongly promotion-minded. Europeans as a whole have more revenue to spend on leisure items than in the U.S. Capitol's country music catalog has been quite strong in Scandinavia and is spreading to Holland and Holland, and I hope to the U.K. as well."

"I'm also working on arrangements for performances by Capitol artists in Europe," Davis said. "There's a 'Country Caravan' coming in April which is to play 21 dates in six countries, and the band will do a tour in early spring. The sounds of American music as a whole are slowly spreading among the youth in every European city, despite the problems of radio airplay in several countries."

Willis Bill Draws Talk

LONDON — Following the withdrawal by Lord Willis of his private members' bill to have composer royalties revised, a meeting was held at which interested parties reviewed the matter but definite measures have not been adopted.

At the Knight, secretary of the Songwriters' Guild, said that the record revision royalties committee met for discussion Feb. 10. "It would seem in due course, after further consideration, a case will be made to the Board of Trade for support of my 'Parliamentary bill,' Knight said."

"At the moment we feel that with no price maintenance on records, the Board of Trade has an only recommendation against."

Aguile Pacts For TV Show

MADRID — Spain-based Argentinean singer/composer Luis Aguile, who wrote "Cuando sali de Cuba," is in Argentina where he has signed a contract with Channel 9 TV of Buenos Aires for his own weekly television show.

Aguile, who will be in Buenos Aires until June, has recently formed his own record label, Showman, and plans to record new Spanish talent and to seek presentation of foreign catalogs for distribution in Spain. Aguile will release an LP and a single by himself on the new label in May.

Showman will be distributed in Spain and Portugal by Movieplay. Aguile has also formed a music publishing company, Editorial Astarte Europa.

Billboard's "Beal" makes Music

LP Output in U.K. Hits Peak

LONDON—Latest Board of Trade figures disclose that during October production of albums totalled 6,683,000 copies, the highest figure ever recorded, as companies geared up for the seasonal surge of the buying graph.

Album output, 835,000 copies for 1969 to September, combined with 4,283,000 singles, shot the overall production figure for 1969 to a new all-time peak of 10,980,000 copies. This was a 16 percent improvement on October 1968.

Total sales for the month, at £3,542,000 were a healthy 9 percent up on the previous October, with export sales running at an impressive £646,000.

Over the 10 months to the end of October, both production and sales were 7 percent better than in 1968, while exports improved by 21 percent.

2 Women Form A Promotion Co.

LONDON — Independent promotion girl Marie-Eve Olafson, and Sue Kingwood, formerly in British Polydisc's Atlantic promotion department, have formed their own promotion company, Mosk, with offices at 10, Oxford Circus Ave., London, W.1. Mosk has a contract with Wm. Babson productions for the promotion of records by Blue Mink and is also handling Yes and For Evermore.

Finnish Disk Imports Up \$151,000 in 1969

HELSINKI—Imports of records into Finland during 1969 were valued at \$834,000, compared with \$683,000 in 1968, according to figures published by the Statistical Bureau of the Finnish Customs Board.

By a large margin the U.K. was Finland's biggest source of imports, with sales of \$358,000, compared with the previous year's figures of \$238,000.

Country by country figures were:

	1969	1968
West Germany	\$225,200	\$153,300
Sweden	\$115,400	\$73,800
Switzerland	\$72,140	\$90,120
U.S.	\$60,000	\$41,190

Export of Finnish records was only narrowly increased in 1969 to \$51,190 compared with 1968's \$50,900. Sweden with 100,000 Finns among its population remained Finland's biggest customer, with imports valued at \$38,300, but the figure was down compared with \$41,440 for 1968.

Exports to Canada were slightly down at \$1,869 but to the U.S.A. were \$4,880 compared with \$3,570 in 1968.

In the virgin tape field, imports for 1969 broke all records at \$1,487,000 compared with the 1968 figure of \$1,308,300. West Germany was Finland's biggest supplier (\$594,760) but Sweden's share of this market increased dramatically from \$63,330 in 1968 to \$285,000 in 1969.

Country by country figures were:

	1969	1968
West Germany	\$594,760	\$626,900
U.S.	\$319,300	\$244,000
Sweden	\$285,000	\$63,330
U.K.	\$37,380	\$163,800

Big gains were also noted in the import of prerecorded tapes with a total import value of \$151,100 for 1969 compared with the previous year's \$86,400.

	1969	1968
U.S.	\$39,280	\$19,760
West Germany	\$34,760	\$8,890
Sweden	\$24,280	\$27,140
U.K.	\$17,300	\$20,000
Netherlands	\$11,640	\$4,400
Italy	\$9,620	\$9,238

SIAE Takes Over SEDRIM Functions

MILAN — Since Jan. 1, SIAE, the Italian Society of Authors and Publishers, has taken over the functions of SEDRIM, the Italian mechanical rights society.

SEDRIM was founded in 1926 as BIEM society, to collect mechanical royalties. Its formation was not opposed by SIAE even though under Italian copyright law only one organization is authorized to collect copyright royalties.

However, last year SIAE said that from Jan. 1, 1970, it would take over SEDRIM's functions and promised stricter control over recordings of new songs in the matter of royalty and cover version abuses.

The International Federation of the Phonographic Industry has welcomed the change and "is looking forward to collaborating with the official government organization." It is one of the strongest of the European authors' rights societies with 1,500 inspectors and a reputation of dealing firmly with copyright abuses.

SIAE has opened an office in Milan at Via Arco 7 to handle the mechanical rights operation with Lucio Capogrossi in charge. SIAE has also declared that it will no longer operate through BIEM but will make its own contract with Italian record producers.

As a result of the new BIEM contract, the responsibility for royalty collection in certain territories where no BIEM representative exists (formerly handled by BIEM (Paris) is split among three of the

major European mechanical rights societies — SEDRIM in France, GEMA in Germany and SEDRIM in France.

SEDRIM acquired responsibility for certain countries of Central and South America, Eastern Europe and the Middle East. How this responsibility will be discharged under the new arrangement is not yet clear.

It is likely that SIAE will (Continued on page 62)

Adriano Celentano

Adriano Celentano



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HIRE AGENCY AS TAX AIDE

HAMBURG — As part of an intensive campaign to have records considered as cultural material and therefore taxed at 5.5 percent instead of the present 10 percent, the German record industry federation, the Bundesverband der Phonographischen Wirtschaft, has appointed the Norwegian hire agency to handle its public relations.

The company will be charged with establishing the claim of records to be considered as cultural products and with enhancing the public image of the record industry.

W. Germany to Pick Euro Entry

HAMBURG — West Germany is preparing for the 1976 Eurovision Song Contest in Amsterdam, March 21, to be chosen from the following six:

"Wunder der Welt" by "Immer wieder" by Christian Bruhn, sung by Katja Ebstein (Liberty); "Pierre, der Clochard" by "Radio Deutscher, sung by Kirsten (Telefunken); "Je jedem Kuss" by Delle Haensch, sung by Edina Pop (Phonogram); "Auf dem Kurzerstendamm sang "Liebe" by Henry Mayer, Georg Buschor, sung by Roberto Blanco (CBS); "Allein unter Millionen" by "Gelsenkirchen, sung by Kirsten Schoene (Ariola); "Blau Augen, rote Lippen und kastanienbraunes Haar" by Horst Ackermann, sung by Kirsten Schoene (Ariola); "Blau Augen, rote Lippen und kastanienbraunes Haar" by Horst Ackermann, sung by Kirsten Schoene (Ariola).

Neither Deutsche Grammophon nor Electrola has nominated artists for the contest.

Artist's Union In Norway?

OSLO — Because they consider the fees paid by the country's only television company, the state controlled NRK-TV, as unsatisfactory, Norwegian pop artists are planning to form their own union.

The dissatisfaction with fees was expressed recently at a pop singer Elisabeth Grannemann, who suggested that the television company should set up a payment bureau so that artists did not have to negotiate their fees with individual producers.

Television entertainment department chief Erik Diesel agreed that fees were low but explained that the company had to work to a limited budget. Miss Grannemann whose protest has attracted the support of the Diddle Tunes, Rager Adams, Kirsti Sparboe, Inger Aulund and Rolf Wæver, Hansen, revealed that for her participation in the Norwegian Song For Europe finale last year she was paid at the rate of \$2 an hour.

Now Miss Grannemann, folk singer Lars Kleivrand, satirical singer Rolf Wæver and impressionist Mauritz-Hansen are planning a pop entertainers union which may eventually be organized along with the Norwegian Musicians' Union.

When answering ads . . .
Say You Saw It In
Billboard

CBS/Sony Claims 10% of Record Mart in Japan; Sees Rise to 20%

By ELSON IRWIN

TOKYO — "We didn't expect to start from scratch," Tatsuo Nozaki, general manager of international division of CBS/Sony said, looking back over the first 12 months in business. "We, however, had the advantage of CBS' worldwide catalog, but we did not have a stable of our own."

Oddly enough, however, in the first year of joint operation between the Japanese-based company, one of the three highest hits of the year was "bombergrown."

The firm now claims 10 percent of the total Japanese record market. "By the same time next year," said Nozaki, "CBS/Sony will be marketing 20 percent of all records sold in Japan."

CBS/Sony did not enter the Japanese market as a catch-cash-can style, CBS had been selling records in Japan with an arrangement with Nippon Columbia. The new joint venture came into being in July 1968 and by March 1969, CBS/Sony had its pressing plant in operation. Several established firms

in Japan are contracting to have records pressed at the CBS/Sony plant.

"It has been an established fact that domestic products have outsold foreign imports here," Nozaki said. "We in CBS/Sony are changing all that by introducing many new artists from America and England." "It always a gamble to bring out a new artist in Japan where records are very expensive and the average income still considerably lower than in many Western countries, but we have done this and have been able to educate the populace on an international scale."

CBS/Sony's three biggest hits during its first 12 months of operation were a CBS-U.S. release of the Zerkow Time of the Season, CBS-U.S. release of Simon & Garfunkel's "Sound of Silence," and a local phenomenon, the Japanese Men's sometimes I Feel Like a Lonely Baby."

The single still plays a great role in the despite the fact of its disappearing in other parts of the world, but all Japanese record officials believe and Nozaki agrees that "the album is making great strides."

He said: "One must examine the charts weekly to determine how different the two categories are. In the singles category, Japanese records dominate. In the album category, foreign imports have practically taken over."

Nozaki, 37, and no stranger to the record business having represented Nippon Columbia in New York for several years. He understands the Western idiom and can read the signs of possible trends. He and his fellow workers have pushed hard to familiarize the Japanese people with such names as Bob Dylan, Jonny Winter, Chicago Transit Authority, Illinois Steel, the Zombies, the Buckingham and all the rest. Dylan, although he is a household word in most countries, is still a mystery to most Japanese simply because they fail to "get the message."

That is why CBS/Sony is going to start a "Project of Education" to "educate the Japanese as to what these artists are talking about." Through Nozaki's efforts and his young staff of co-workers (the average age of his staff men and producers is only 24), CBS/Sony has been successful in introducing such artists as Donovan, the Marmalade, the Tremeloes, O.C. Smith, Tim Hardin, The Beatles, the Monks, Dave Brubeck and Miles Davis.

Miles Davis was no stranger to Japan in pre-CBS/Sony days. But CBS/Sony has made an "Project of Miles Davis," according to Nozaki, "so much so that the average Japanese knows Miles Davis better than American artists." No less than 20 Miles Davis albums have been released during CBS/Sony initial 12 months.

Pride in Plant
CBS/Sony people look with pride on their processing plant, located between Tokyo and Osaka. It is modeled after the plant in Santa Maria, Calif. and has 12 automatic pressing machines in operation with 12 more coming in next year.

CBS/Sony has projected itself as the leader in the classical music field too with a large catalog from CBS-U.S. This is

an important division of sales since Japan, per capita, "buys more classical records than any country in the world," according to Nozaki. Among the Japanese "favorites" are Leonard Bernstein, Richard Strozzi and course Bruno Walter.

CBS/Sony has taken a rather slow road in the domestic department, the domestic market (local artists). But this division too is cultivating what Nozaki likes to call "a lasting stable of artists."

Nozaki said: "We are interested in long-term stars. Sure there is profit in the one-shot smash, but in the long run, in Japan, it is the steady market which wins out."

This is especially true, he says, pointing to artists such as Andy Williams, a long-time favorite in Japan. Williams has made several visits to Japan and each time his concerts are sellouts. His albums sell steadily.

"We want to establish the same kind of thing with our own stars," Nozaki said. He believes the Japanese are people with certain buying habits. They are loyal to certain performers. They maintain this loyalty over.

(Continued on page 63)

CBS Branch, Reditude Pact

LONDON — The Columbia Special Products branch of the Columbia Records Division of CBS is marketing Britain's Reditude Reditude background music service throughout the U.S. and Canada, except for Quebec and the Maritime Provinces.

CBS is supplying subscribers with special programs taken from the Reditude library and from CBS sources and is handling duplication and loading, using the Reditude high-speed duplicator.

Greek Popfest Set for July

ATHENS — The Third Song Olympiad, the Greek international pop song festival, will be held this year at the Panathinaikon Stadium, Athens, July 10-12.

The inaugural event in 1968 attracted participation from 17 countries. Last year the number had grown to 29 and already this year more than 30 nations have shown interest.

This festival, promoted and financed by the Greek government under the direction of radio and television personality George Economides, will this year limit participation in the finals to one song from each country, including Greece.

NO BRAZILIAN TONES IN RIO FEST; COPYRIGHT TIE

BUDAPEST — There will be no Brazilian songs in the Fifth Rio de Janeiro Song Festival this fall and the world copyright of all new compositions presented during the event will be owned by the festival organization.

The event was announced by Augusto Marzagao, general manager of the festival, during a lightning 36-hour visit to Budapest to discuss Hungarian participation in the event.

Marzagao held auditions for young Hungarian talent in the local radio studios and announced that he will not shrink from the idea of unknown artists at Rio.

He said that all songs in the festival would be guaranteed a recording by the original or Brazilian singers and could be sung at the event in either the original language or in Portuguese, English or French.

Marzagao said 32 countries would be taking part in the Fifth Festival including all the Americas, Japan, Belgium, France, U.K., Greece, West Germany, Holland, Hungary, Austria, Italy, Ireland, Portugal, Sweden, Switzerland, Spain, Czechoslovakia, Yugoslavia, Israel, Morocco and Lebanon.

The event will be televised throughout the Americas and will be screened for Europe for Eurovision. The international jury will include MIDEM (U.S.), Domenico Modugno (Italy) and Udo Juergens (Austria).

Pact Brings 10 New Labels

NEW YORK — The newly signed contract between Victor of Japan and MCA brings 10 new labels to the Victor stable. First release is set for April and the contract is to run for four years.

MCA executives, artists and record representatives will be in Japan for the debut of the labels. Dick Broderick, of MCA International, was in Japan in January to sign the contract, which will bring such artists as Brenda Lee, Carmen Cavallaro, Dionne Warwick and Neil Diamond to the world of Japan.

Ed Torio, head of the world group section of Victor of Japan, will take on the added responsibility for MCA product in Japan with Dick Maynard, executive representative for MCA Inc., who has been in Japan for 10 years, will coordinate activities.

Collier in Deal With Toshiba

LONDON — Mike Collier of Mother Mistho has signed a long-term publishing deal with the Japanese Toshiba Industries company. The deal was initiated by MIDEM (U.S.), Domenico Modugno (Italy) and Udo Juergens (Austria).

Toshiba will handle the Mother Mistho catalog in Japan while Collier has secured several hits with songs by Dave Dee and the Herd.

In addition to the sub-publishing deal with Toshiba, Collier also realized a deal with Richard Ureby of EMI Music to place masters of several independent record companies associated with Collier, including Rex Moulden of Collins and MMR Productions. The Toshiba deal gives Mother Mistho representation in every major territory.

[ed from page 58](#)

gan, promotion director; Dave Davis, program supervisor; and Tom McLean left CFOX. . . . Jim Sward, former CFOX sales manager, now vice president and general manager of CKGM AM & FM. . . . Liam Mullen left CKGM-FM to join A&M Records' new operation in Toronto.

"Pueblo," Spain's leading evening newspaper, has awarded its posthumous prize for 1969 to **Joaquín Alfonso Nuvas**, artistic director of Belter for the international success obtained by his artists during 1965 in European festivals. . . . The Barcelona record company **Ak** & **Vents** will have its product dis-

HONOLULU

commercials. A six-week booking has developed into a 12-week stay. Dunoy Kalelkiel has been honored by the State Legislature. The House of Representatives recently thanked the Hula Records artist (who appears at the Kahala Hilton) for his continued efforts in

Decca . . . Finnlevy released new albums on the Rytmi label by Henry Theel, Tapalo Rautavaara, and Kuuko Kayhko. . . .

tivals on Gemini. . . . **Horacio Pichardo**, Dominican singing artist, recorded an LP in Spain called "Siempre Tu" — "Always You" on Danda by La Fundacion de credito Educativo Inc. — an educational foundation to which proceeds from sales will go for edu-

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61

26 Songs, 52 Singers To Vie at San Remo

• Continued from page 1

and Sandie Shaw (RCA), from the U.K.

Only one non-Italian record label is present at San Remo: French Vogue, distributed here by Ricordi. The singer is Antoine.

Biggest participation is by RCA. Sugarmusic-CBS-CGD and Ricordi, both as publishing groups and record companies. RCA has eight singers, plus one singer by a distributed label, IT, a vacant place still to be allocated, and three published songs plus two copublished songs.

Sugarmusic-CGD-CBS control seven singers and three published songs plus three copublished songs. Ricordi has seven singers and four published songs. Rifi, Clan, Arlison, Phonogram and Fonit-Cetra still participate strongly with the balance being split among Curci-Carosello, Durium, Numero Uno, PDU, Det (Campi), SIF, Car/Juke-Boxe.

Outstanding absence in the festival is EMI. Also Decca is not represented, but the Italian affiliate of the U.K. company does not care for Italian repertoire particularly. Other absences are those of Beldice, Ssar and Cellograf.

Thirteen songs will be performed on each of the first two nights, seven per night will enter the final, Feb. 26, via votes expressed by popular juries. A first, second and third prize will be awarded.

The three shows will be broadcast and televised live in Italy, on the national network, with a probable 20 million audience. Half the show of the final night will be televised through Eurovision and Intervention (Eastern Europe countries). Taped segments of the show will be bought by several countries in South America and Japan.

This year the San Remo Festival is being organized by Ezio Radellai and Gianni Ravera on (Continued on page 63)

SAN REMO ENTRANTS

SONG	AUTHORS-COMPOSERS	PUBLISHERS	ARTISTS & LABELS
ACCIDENTI (VOW I)	Gianco Pieretti	Pagosa (Ricordi)	Sapergruppo-Ricordi Rocky Roberts-Durium
HAI, HAI, RAGAZZO (EHI, EHI BOY)	Napolitano-Migliacci	RCA	Rita Pavone-RCA Valeria Mengodini-RCA
HAI, CHE MALE CHE MI FAI (WHAT HARM ARE YOU DOING ME)	Cugnano-Minellano	Curci	Paola Maggali-Arlison Ragazzi della via Gluck-Clan
CANZONE BLU (BLUE SONG)	Menis-Magal-Testa	N. Uno-Universo	Tony Ronis-Numero Uno Sergio Leonardi-CGD
CHE EFFETTO MI FA (WHAT A FEELING I GET)	Danuggia-Minellano	Accardi	Pina Danuggia-Carosello Sandra Shaw-RCA
CHI NON LAVORA NON FA L'AMORE (WHO WHO DON WORK DON MAKE LOVE)	Beretto-Del Prete-Celestano	Clan	Adriano Celentano-Clan Claudio Marliani
CIAO, ANNI VERDI (CIAO, GREEN YEARS)	De Luca-Celestano-Pellegrini	First Music	Esanone Fratello-Arlison I Domodossola-PDU
ETERNITA (ETERNITY)	Corvillero-Bigazzi	Aprili Music-Arlison	I Camaleonti-CBS Ornella Vanoni-Arlison
HIPPY	Leali-Beretta	Rifi-Vittorio	Fausto Leali-Rifi Carmen Villani-Cetra
IO MI FERMO QUI (I STOP HERE)	Riccardi-Alberelli	R.R.R.	Donatella-Ricordi Diti Diti-Ricordi
L'ADDIO (GOOD-BYE)	La Vecchia-Maggi-Bardotti	Rifi Music	Michele-Rifi Lidia Rizzi-Cetra
L'AMORE È UNA COLOMBA (LOVE IS A DOVE)	Savia-Bigazzi	Ace Adriatica	Marion Scandù-CGD Gianni Nazzone-CGD
LA PRIMA COSA BELLA (THE FIRST BEAUTIFUL THING)	Di Bari-Magal	RCA	Nicola Di Bari-RCA I Rishi Di Poveri-Apolla
L'ARCA DI NOE (NOAH'S ARK)	Endrigo	Ugnaio	Sergio Endrigo-Cetra Iva Zanicchi-Rifi
LA SPADA NEL CUORE (SWORD IN HEART)	Donato-Labati-Magal	RCA-N. Uno	Little Tony-Little Record Piero Favro-RCA
LA STAGIONE DI UN FIORE (SEASON OF A FLOWER)	Ruli-Bassi	Tonk	I Gens-Del Emiliano-Rifi
NEVICAVA A ROMA (IT WAS SNOWING IN ROME)	Naghi-Vandecchia-Beretta-Del Prete	Konson	Flo-Clan Renato Razzari-RCA
OCCHI A MANDORLA (ALMOND SHAPED EYES)	Saffelli-Pellegrini	Eller	Rossano-Rifi Dati Glavet-Durium
ORA VIVO (NOW I'M LIVING)	A. Pagani-Favato	Affiere	Dino Drolas-Philips Francesco Band-Philips
PA' D'INTELLO A MA' (FADDED SAT IT TO MOMMY)	Fantano-Migliacci-Gigli	RCA	Neda-RCA Rosolino BelAmore-IT (RCA)
RE DI CUORI (KING OF HEARTS)	Bigazzi-Cavallero-Savia	Tiber	Caterina Caselli-CGD Mina Favre-SIF
ROMANTICO BLUES (ROMANTIC BLUES)	Pace-Panzari-Pilat	Savini Zerboni	Giuliana Cinquetti-CGD Bobby Solo-Ricordi
SERENATA (SERENADE)	Pollit-Bigazzi-Savia	Pagosa	Tony Dal Monaco-Ricordi Claudio Villa-Cetra
SOLE PIOGGIA VENTO (SUN, RAIN, WIND)	Isola-Magal	RCA-N. Uno	Mai-RCA Luciene Tejelli-Car/Jukebox
TAXI	Conti-Argenta-Panzari-Pace-Arrigoni	Arlison	Anna Identici-Arlison Antonina-Vogus (Ricordi)
TIPITIPITI	Pilat-Panzari-Pace	Arlison Esadra	Maria Tesoro-CGD Orlando Berti-Polydor



I CAMALEONTI
etermita
CATERINA CASELLI
ro di cuori
GIGLIOLA CINQUETTI
romantica blues
SERGIO LEONARDI
canzone blu
GIANNI NAZZARO
l'amore è una colomba
MARISA SANNIA
l'amore è una colomba
MARIO TESSUTO
tipitipiti



Distribuzione
Messaggerie Musicali
Milano - Roma.

From The Music Capitals of the World

• Continued from page 61

gagements. He was one of the first ten winners at the First Latin Song Festival celebrated in Mexico in 1969 with the song "El Ultimo Romantico" (The Last Romantic). He has been on a concert tour which included the following countries: Venezuela, United States, Mexico and Argentina.

FRAN JORGE

BELGRADE

Top artists of 1969 in Yugoslavia were: female singer, Gabi Novaki; male singer, Arsen Dedic; and group, M.L. . . . Arsen Dedic in collaboration with Drago Diklic is founding Yugoslavia's first independent record label which

will be based in Zagreb. . . . One of Yugoslavia's most popular groups, the Korni, provided the highlight of the five-hour pop concert held in the Novi Sad Sport Hall before an audience of 6,000. . . . New releases by Jugoton include Marmalada's "Reflections of My Life," the Beatles' "Something" and Tom Jones' "Without Love."

BOJAN KOSTIC

SEDRIM Functions

• Continued from page 59

con on using the SEDRIM organization in the collection and distribution of mechanical rights since, by an agreement concluded in 1962, SIAE reserved the right to make use of the SEDRIM's organization for the protection of mechanical reproduction rights in Italy.

Move to Cannes, French Urged

PARIS—Barday general manager Hubert Bailly wants the French entertainment industry to transfer its base from Paris to the South of France.

"What with MIDEIM, the Cannes Film Festival and the MIP-TV (International Television Program Market), it would be a logical move," he said.

Bailly considers that with state aid for decentralization and help from the regional expansion authority, the Cote d'Azur could become another Hollywood. Bailly said he was in contact with government officials here over the feasibility of proposal. "The capital is no longer viable for the entertainment industry," he said.



Say You Saw It in
Billboard

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MICHELE

with the song:
"L'ADDIO"

RIFI MUSIC PUBLISHING



IVA ZANICCHI

with the song:
"L'ARCA DI NOE"



EMILIANA

with the song:
"LA STAGIONE
DI UN FIORE"



ROSSANO

with the song:
"OCCHI A
MANDORLA"



FAUSTO LEALI

with the song:
"HIPPI"

RIFI MUSIC PUBLISHING

board

ROAD—Beatles (Odeon)
—Raphael (Music Hall)
—Sander (CBS)
JUANUEL SERRAT—Joan
Serrat (Odeon)
NGUSO—Johnny Rivers
HEME FROM ROMEO &
T AND OTHERS—Johnny
(CBS)
ANO BEAT—Various
(RCA)
E DENTRE—Jose Larralde
Various Artists (Polydor)

—Shocking Blue
(name)
CHT VORBEI—Christian
(Columbia)
OK—Chris Andrews
()
KA—Udo Juergens
()
HOENSTES GESCHENK
Black (Polydor)
S—The Archies (RCA)
TING, TARATA TONG
ille Mathieu (Ariola)
ILLION YEARS—Robin
(Polydor)
(E) NUMBER ONE—
oes (CBS)
ING/COME TOGETHER
es (Apple)

—Udo Jürgens (Ariola)
BLEED—Rolling Stones
—Udo Jürgens (Ariola)
ROAD—Beatles (Apple)
DER LIEDER—Feser
der (Ariola)
END MIT ROY BLACK—
Black (Polydor)
WEISEN AUS DEM
N RUSSLAND—Iwan
f (CBS)
PFEL DER FRECHHEIT
3 Spitzbuben (Polydor)
—Udo Jürgens (Ariola)

TO CARLOS—Roberto
(CBS)
E NOIVA—Various Artists
(s)
S DO BAILE—Fever
(n)
ENREDO—Various Artists
(elle)
A. ALEGRIA, Vol. IV—
Simone (Odeon)
DO CANDI O
SSO—Arnaldo Timoteo
(n)
BEN—Jorge Ben (Philips)
ROAD—Beatles (Odeon)
GHT COWBOY—Trilha
(Copacabana)
D E S/BLUE CAPS—
e s/Blue Caps (CBS)

TO CARLOS—Roberto
(CBS)
ROAD—Beatles (Odeon)
DA O SUCESSO—Beatles
(n)
—Tom Jones (Odeon)
GAS—Tom Jones (Odeon)

VE GROWS—"Edison
Lighthouse (Bell)—Schroeder
Lid. (Macaulay & Mason)
IT'S WORK TOGETHER—
Canned Heat (Liberty)—
Unloited Artista (Skip Taylor/
Canned Heat)
AVIN' ON A JET PLANE

Jobete Carlin (Corporation)
ANDRIN' STAR! TALK
TO THE TREES—Lee
Marvin, Clint Eastwood
(Paramount)—Chappell (Tom
Mack)
MMA HABOUR—*Mary
Hopkin (Apple)—Rak/Major
Oak (Mickie Most)
STANT KARMA—*John
Ono Lennon (Apple)—LA
Northern (John Lennon)
ITCH'S PROMISE—*Jethro
Tull (Chrysalis)—Chrysalis

- 10 VENU\$—Shocking Blue
(Penny Farthing)—Puff of
His (Rich Von Leeuwen)
- 7 THE LITTLE TIGER—Harris
(Harris (Columbia)—Daredevil
(C. M. Clarke)
- 22 MY MARY LOVES LOVIN'—
White Plains (Deram)
Cookaway (Greenaway/
Cook)
- 24 YEARS MAY COME YEARS
MAY GO—Herman's
Hemists (Columbia)—Cyril
Shanno (Mickle Most)
- 13 5 COME AND GET THEM—
Fading (Apple) North
9 1M—Ain't She (CBS)
6 REFLECTIONS OF MY LIFE—
'Marmalade'—Wains
(Mermaid)
- 26 HITCHING A RIDE—Vanity
Fair (Page One)
- 17 14 I'M GOING NEXT TO—

19 Rogers & the First Edition
(Reprise)—Southern
20 UNITED STATES OF AMERICA
Brotherhood of Man (Deram)
—Mills (Tony Hiller)
21 BOB DYLAN With Nashville
Collins (Elektra)—Eases
(Mark Abramson)
22 WEEDING
23 AL JARVIS WITH THE BLUES—
5th Dimension (Liberty)—
24 AL JARVIS WITH THE BLUES—
10th Century (Bones Howe)
25 AL JARVIS WITH THE BLUES—
DREAM—Bobbie Gentry/
Glen Campbell (Capitol)
Acuff-Rose (Kelly Gordon/
De Leon)
26 TRACY—Curt Klien (MCA)
Van Lee & Emily N.
27 ELIZABETH ARDEN—REGAE—
—Byron Lee (Duke)
—Chappell (Byron Lee)
28 STANLEY TUGAR—Reggies
(RCA)—Doo Kinsner Music

28 11 GOODBYE—The Jive Jabs 11100
(Fontana)—United Artists
(Paul Leck)

29 12 FRIENDS—Arrival (Decca)
—Arrin/Enquiry (Ales
Murray)

30 13 SOMEDAY WE'LL BE
TOGETHER—Diana Ross &
The Supremes (Motown)
Motown) Jobeta/Carlin
(Johnny Bristol)

31 14 SUSPECTED MINDS—Elvin
Pattley (RCA)—London Tree
(Mark Lipinski)

32 15 BUT YOU LOVE ME
DADDY—The Revere
(Ales)—Burlington (Cet
Ales)/Danny Davies)

33 16 SOMETHING'S BURNING—
Johnny Rogers & The First
Edition (Rogers)

W. M. Stevenson)
34 LET IT ALL HANG OUT—
Jonathon King (Becca)
Jon Jo (Jonathan King)
35 THE LIQUIDATOR—E. Harry
J. All Stan (Trojan)—B and
E. Harry Jones
36 LEAVIN' DURHAM TOWN—
—Roger Whittaker
(Columbia) Myeloto (Dennis
Preston)
37 DOWN ON THE CORNER—
Creedence Clearwater
Revival (Liberty)—Burlington
(Johs Fogarty)
38 — RAINDROPS KEEP
FALLING ON MY HEAD—
—Thomas (Blue)—Blue
Sens/JMC (Rucharsch)
39 GIRLIE—"Peddles" (CBS)
—Lillian/Carrill (Cyril Smith)
40

42 — BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)—Pattern (S. and G./Hales)

43 33 WITHOUT LOVE—*Tom Jones (Decca)—Valley (Peter Sullivan)

44 — TIL—Dorothy Squires (President)—Chappell (Nicky Weisk)

47 46 BE YOUNG BE FOOLISH
BE HAPPY—Tams
(Stateside)—Lowery (Joe
South)

48 — RAINDROPS KEEP
FALLING ON MY HEAD—
Bobbie Gentry (Capitol)—
20th Century

49 — MAGICAL SPIEL—*Barry
Ryan (Polydor)—Ryan (Pau
Ryan)

DENMARK

SINGLES

(Courtesy Danish Group of IFPI)
*Denotes local origin

This Week	Last Week	
1	1	HER KOMMER PIPPI LANGSTRUMP—Inger Nilsson (Philips)
2	2	DU BURDE KOEBE DIG EN TYROLERHAT—*Johnny Nilsson (Philips) Sweden

- 3 — DEN GULF FLYVER—
Bjorn & Okay (Polydor)—
- 4 TAKE OFF YOUR CLOTHES—
Peter Sarstedt (United Artists)—Sis Anderson
- 5 8 DROEG DE DROM NOGE SMUKT—
Presley (RCA)—Presley Music
- 6 3 SUGAR SUGAR—Archies
(RCA)—Sis Anderson
- 7 — HVIS JEG BARE FAAR TIL
den (Polydor)—Soul
- 8 7 ONE MILLION YEARS—
Robin Gibb (Polydor)—
DCA
- 9 5 LINDA—Jeremy Spencer
(Reprise)—
- 10 6 DROEG OG DROM NOGE SMUKT—
Gisla (Polydor)—
Dacapo

- 1 **LIVE IN LAS VEGAS**—Tom Jones
(Decca)
- 2 **HAIR**—Original Cast (RCA)
- 3 **HAIR**—Tampereen Pop-Theater!
(Sondia)
- 4 **ABBEY ROAD**—Beatles (Apple)
- 5 **LED ZEPPELIN II**—(Atlantic)
- 6 **KIRKA**—*Kirka Babilus (Scandia)
- 7 **HAIR**—Original London Cast
(Polydor)
- 8 **TAPANI KANSA**—*Tapani Kansa
(Scandia)
- 9 **HAR KOMMER PIPPI**
LANSTRUMP—Original TV-
Series (Philips)
- 10 **WHISTLING**—Roger Whittaker
(Metromedia)

(Courtesy Centre d'information et
de Documentation du Disque)
NATIONAL
This
Week

- 4 CEUX QUE L'AMOUR A BLESSÉS—Johnny Hallyday (Philips)—Suzel
- 5 LE MÉTEQUE—Georges Moustaki (Polydor)—Continental
- 6 C'EST LA VIE LILY—Joe Danni (CBS)—Editions Musicales A. Schroeder
- 7 JOSEPH—Georges Moustaki (Polydor)—Continental
- 8 L'HOTESSE DE L'AIR—Jacques Dutronc (Vogue)—Alpha
- 9 TU VEUX, TU VEUX PAS—Zanini (C.E.D.)
- 10 LES CHAMPS-ÉLYSÉES—Joe

- 2 VENUS—Shocking Blue (Disc A)
- 3 2 ONCE UPON A TIME IN THE WEST—Soundtrack (RCA)—Chappell
- 4 3 IT'S A WONDERFUL COUNTRY—The Four Seasons (Mercury)
- 5 4 5TH SYMPHONY—Ekeston (Pony)
- 6 5 SOMETHING TO BELIEVE IN—Beatles (Apple/Patch-Marconi)—Northern
- 7 6 DAY DREAM—Wallace Collection (Folk)
- 8 7 SUGAR, SUGAR—Archie (RCA)—Kirschner
- 9 8 THE PARTISAN—Leonard Cohen
- 10 9 EVERYBODY'S TALKIN'—Soundtrack (RCA)—Coconut Grove/Theby
- 11 10 NAKED—THEY ARE KISSING HIM Goodbye—Stream (Fontana)

(Courtesy Schellplatte)

This
Month

1 STUNDE DER STARS—Various
Artists (Ariola)

2 ABBEY ROAD—Beatles (Electrola
Apple)

3 NON STOP DANCING 9—James
Last (Polydor)

4 SCHLAGER DES JAHRES—

7 SEHNSUCHT—Alexandra (Philips)
8 UDO 70—Udo Jurgens (Ariola)
9 HAIR—Various Artists (RCA)
10 ICH SING EIN LIED FÜR DICH
—Heintje (Ariola)

HOLLAND

LPs

(Courtesy Radio Veronica and
Fonorama)

*Demos: local release

- 3 COLOUR UW GOLD—Cats
(Imperial)
- 4 JAMES LAST OP KLOMPEN—
James Last (Polydor)
- 5 EKSEPTION—Ekspektion (Philips)
(Buddah)
- 6 BACK IN TOWN—Melanie
(Imperial)
- 7 AHA TOON—Toon Hermans
(Imperial)
- 8 LED ZEPPELIN II—Led Zeppelin
(Atlantic)
- 9 THIS IS JAMES LAST—James Last
(Polydor)
- 10 BEST OF THE BEE GEES—Bee Gees
(Polygram)

FUS—Shocking Blue
(Sak)—SAK
CHI SE NE IMPORTA—
Pianta Morandi (Ricordi)—
I Amici del Disco
BRUCIASSE LA CITTA'
"Massimo Ranieri (CGD)
Adriatica/Apollo
E NE HAI FATTO—
Domenico Modugno (RCA)
RCA Interlancio
RITORNI IN MENTE—
Lucio Battisti (Ricordi)—
Cecilia Azzurra

e (Numero Uno)—Acqua
ZETA
A BAMBOLA BLU—
Orietta Berti (Polydor NH)
Arion Alliere
4E TOGETHER—Beatles
Apple)—Rimi e Canzoni
NG OUT OF MY HEAD
Frank Sinatra (Reprise)—
J. Resolute
MMA MIA—Camaleonti
BS)—Acqua Azzurra
A. SPENTIA—Nico Tenti

STRANIERO—George
oustaki (Polydor)—Alfiere
ATA—*Nino Ferrer
liviera)—Cloffi

ICA D'INVERNO—
Adriano Celentano (Clan)—
archista
NELLO—*Nada (RCA)—
mici del Disco
TANTO TANTO—Johnny
alladay (Philips)—Curci
MAVERA, PRIMAVERA
*DikDik (Ricordi)—
universale/Pegaso
EHI, CHE COSA NON
AREI—Supergroup
Ricordi)—Alfieri
TANTO FACILE—*Coro
moniano (Rifi)—Ital
arish/Southern
TUO MONDO—*Claudio

DO PIU' CHE MAI—
(PDU)
ROAD—Beatles (Apple)
TORRIMO A STENTO—
p. de Andre (Bluebell)
CHARLES SPECIAL—Ray
(Stateside)
INSTASTIC—Vanilla Fudge
(ic)
ORARIO SENZA
LIERA—New Trolls (Fonti-
t)
PELIN I—Led Zeppelin
(ic)
BATTISTI—Lucio Battisti
(i)
RIVERS—Johnny Rivers
(ic)
AEZ IN ITALY—Joan
Vanguard)

RONKO NO TANGO—
Mitsugawa Osamu (Philips)
—Sulseisha
IF NO ZUNDOKO-
USHI—*Drifters (Toshiba)
—Watanabe
AZUNI AISHITE—
chiyamada Hiroshi & Cool
boys (RCA)—Al Pro.

KUSAISEN
TACHIAISHITSU—*Aoe
Iina (Victor)—Fuji
IBITO/OMOIDE NO
GREEN GRASS—
Moriyama Ryoko (Philips)—
hinko/Shogakukan
NA TO NAMIDA—*Mori
hin-ichi (Victor)—Watanabe
TASHI GA SHINDARA—
Hirota Miko (Columbia)—
Yasunabe

yumi (Columbia)—J&K
NO BIGAKU—*Peter
BS Sony)—SAT
NIJUKU NO ONNA—*Fuji
eiko (RCA)—Nippon Geino
ME TOGETHER—
OMETHING—Beckles
Apple)—I can't
BUKURO NO YORU—
Aoe Mina (Victor)—Zen-On
LED WITH A KISS—
ettermen (Capitol)—Taiyo
YO NO YORU NANIKA
A OKIRU—*Mayuzumi

18 19 NAGEKI NO BOIN—*Gettel
Kacho (Teichiku)—Mirika
19 18 EARLY IN THE MORNING
—Cliff Richard (Odeon)—
Revue Japan

MALAYSIA	
SINGLES	
(Courtesy Radio Malaysia)	
This Week	Last Week
1	1
DOWN ON THE CORNER—Creedence Clearwater Revival (Liberty)	
2	4
WHEN JULIE COMES AROUND—Cufflinks (Decca)	

7 9 COME AND GET IT—
Badfinger (Apple)
8 — ARIZONA—Mark Lindsay
(Columbia)
9 3 (CALL ME) NUMBER ONE—
Tremeloes (CBS)
10 — REFLECTIONS OF MY LIFE
—Marmalade (CBS)

Week	Week	
1	1	LA NAVE DEL OLVIDO— Jose Jose (RCA)
2	2	VENUS—Shocking Blue (Polydor)
3	4	UNA LACRIMA—Ennio

6	6	EL AMOR ES PARA LOS DOS—Los Baby's (Peeries)
7	5	HERIDO (I've Been Hurt) Bill Deal & The Rhondels (Polydor)
8	10	YO TE AMO YO TAMPOCO—Sergio Gainsbourg-Jane Birkin (Gammal)
9	9	Y TU QUE ME DAS—Carlos Lico (Capitol)
10	7	ORGULLOSA MARIA (Pro

(Courtesy New Zealand Broadcasting
*Denotes local origin
This Last
Week Week

		GOODYE!—Siam
4	5	(CALL ME) NUMBER ONE —Tremelows (CBS)
5	10	RAINDROPS KEEP FALLING ON MY HEAD —B.J. Thomas (Scepter)
6	4	AND WHEN I DIE—Blood Sweat and Tears (CBS)
7	—	TRACED—Cuff Links (Scepter)
8	9	DOWN ON THE CORNER —Creedence Clearwater Revival (Liberty)
9	6	LADY SAMANTHA—S. Shar (HMV)
10	—	JINGLE JANGLE—Archies (RCA)

(Courtesy Verdant Gang)
*Denotes local origin

This Week	Last Week	
1	1	RAINDROPS KEEP FALLING ON MY HEAD

- 3 BRENDEN
- 4 SUGAR, SUGAR—Archies
- 5 (RC) Victor—Sweden
- 6 MELTING POT—Blue Mink
- 7 (Phaig)—Air Scandinavia
- 8 VMS—Shock
- 9 (Metronome)—Amigo
- 10 DONT CRY DADDY—Eh
- 11 Presty (RC) Victor—
- 12 Belinda
- 13 VI VI VI—Gustan
- 14 Proday—EMI
- 15 JE T'AIME—MOI NO
- 16 PLUS—Jane Birkin & Serge
- 17 Gainsbourg (Disc Az)
- 18 French Music Production
- 19 SOMETHING—Beatles
- 20 (Apple)—Sonora
- 10 GULL OG GRØNNE
- 11 SKOGER—Ingjerd Helen
- 12 (Nor-Attila)—Norway Music
- 13 BOLD

*Denotes local origin

This Week

1 AUTOMATY—*Klan
2 BEMA FAMIET ZALOBNY
RAPSOD—*Niemen Enigmatic
(Muza)
3 JEDNEGO SERCA—*Niemen
Enigmatic (Muza)
4 OD WSCHODU DO ZACHODU
SLONCA—*Skaldowie
5 ANDREA DORIA—*Niebiesko-
Czarni
6 SWEET DREAMS—Jethro Tull

- 7 MATEUZ—IV—Shadwin
8 OH GARLIN—Beales (Apple)
9 ZA GORAMI—Marla Redwood
10 SUGAR, SUGAR—Archies (RCA)

PUERTO RICO

LP's

(Courtesy WKAQ Hit Parade)

- This Month
1 CUSA NUESTRA—Willy Colon (Fania)
2 MASTRA DE MASTRAS—Blanca R. Gil (Verve)
3 LLEGAMOS—Lethro Bros. (Columbia)
4 THE APOLLO SOUND—Ruberto (Columbia)
5 EL MEJOR ALBUM—Marco A. Muni (RCA)
6 ERAMOS—Danny Rivera (Verve)
7 AGUI RAPHAEL—Raphael (UA Latino)
8 LISSETTE—Lisette

SINGAPORE

SINGLES

(Courtesy Radio Singapore)

- This Week
1 5 RAINFORDS KEEP FALLING ON MY HEAD—B. J. Thomas (Sequel)
2 ALL I HAVE TO DO IS DREAM—Gene Campbell and Bobbie Gentry (Capitol)
3 SIGN ON FOR THE GOOD TIMES—Merilee Rush (RCA)
4 OH ME, OH MY—LBS (Aco)
5 REFLECTIONS OF MY LIFE—Marmalade (CBS)
6 TRY A LITTLE KINDNESS—Gene Chandler (Capitol)
7 TWO LITTLE LIPS—Boif Harris (Columbia)
8 AND WHEN I OIE—Bloo, Sweet and Stars (RCA)
9 DOWN ON THE CORNER—Freda (Newmarket)
10 ELIS (COMING)—Three Dog Night (Atlantic)

SOUTH AFRICA

SINGLES

(Courtesy Southpark Radio, EMI)

- This Week
1 PRETTY BELINDA—Chris Anderson (Pye)—Latter
2 RAINFORDS KEEP FALLING ON MY HEAD—B. J. Thomas (Sequel)
3 WITHOUT LOVE—Tom Jones (United)
4 DON'T CRY CADDY—Evelyn Ford (RCA)—Betts
5 THERESA—Olive Mills (Mercury)—Kerry Dempsey
6 ANGIE—Angie Music (Capitol)
7 JAM UP JELLY TIGHT—Tommy Roe (ABC)
8 DON'T CRY CADDY—Evelyn Ford (RCA)—Betts
9 ALL I HAVE TO DO IS DREAM—Gene Campbell and Bobbie Gentry (Capitol)
10 LEAVING ON A JET PLANE—Curry Lee and Harmony (Tels)
11 LUKY, LUKY—Gloria (Bella)
12 HINGO A LA ALEGRIA—Miguel (Hugobon)
13 CENCITA—Fabiola V. (Fonogram)—Ediciones Fontana
14 ISLA DE WIGHT—Kerones (Hugobon)—Ediciones Fontana
15 SUGAR, SUGAR—Archies (RCA)
16 CONE TOGETHER—Beales (Apple)
17 DOWN ON THE CORNER—Freda (Newmarket)
18 LISSETTE—Lisette

SPAIN

SINGLES

(Courtesy El Musical)

- This Week
1 VENUS—Shocking Blue (RCA)—Ediciones Sympathy
2 PARANOS EL ALBU VITOR—Victor Manuel (Belter)
3 LOOKY, LOOKY—Gloria (Bella)
4 EL BALU DE LOS RECUERDOS—Karma (Hugobon)
5 HINGO A LA ALEGRIA—Miguel (Hugobon)
6 CENCITA—Fabiola V. (Fonogram)—Ediciones Fontana
7 ISLA DE WIGHT—Kerones (Hugobon)—Ediciones Fontana
8 SUGAR, SUGAR—Archies (RCA)
9 CONE TOGETHER—Beales (Apple)
10 DOWN ON THE CORNER—Freda (Newmarket)
11 LISSETTE—Lisette

SPAIN

LP's

(Courtesy El Musical)

- This Month
1 LISSETTE—Ten Years After (Columbia)

- 2 WILLY AND THE POORBOYS—Credence Clearwater Revival (Mercury)
3 LED ZEPPELIN—Led Zeppelin (Hepburn)
4 BAILE—Iron Butterfly (Hugobon)
5 ABBEY ROAD—Beatles (Odeon)
6 ALBUEN CANTO—Matti Moreno (Odeon)
7 VANILLA FUDGE—Vanilla Fudge (Mercury)
8 JUAN PARDON—Juan Pardo (Mercury)
9 ODEKADO A ANTONIO MACIAGO, POETA—Juan Manuel Soria (Zafiro)
10 YO CANTO—Julio Iglesias (Columbia)

SWEDEN

SINGLES

(Courtesy Radio Sweden)

- This Week
1 MONIE—Peter Holm (Sonet)
2 VENUS—Shocking Blue (Mercury)
3 VENUS—Shocking Blue (Mercury)
4 VENUS—Shocking Blue (Mercury)
5 VENUS—Shocking Blue (Mercury)
6 VENUS—Shocking Blue (Mercury)
7 VENUS—Shocking Blue (Mercury)
8 VENUS—Shocking Blue (Mercury)
9 VENUS—Shocking Blue (Mercury)
10 VENUS—Shocking Blue (Mercury)

SWEDEN

LP's

(Courtesy Radio Sweden)

- This Month
1 AT SAN QUENTIN—Johnny Cash (Mercury)
2 WILLY AND THE POORBOYS—Credence Clearwater Revival (Mercury)
3 CONE TOGETHER—Beales (Apple)
4 LED ZEPPELIN—Led Zeppelin (Hepburn)
5 LAS VEGAS—Tom Jones (Odeon)

SWITZERLAND

SINGLES

(Courtesy Radio Basel)

- This Week
1 NA NA HEY HEY KISS HIM GOODBYE—Siam (Mercury)
2 VENUS—Shocking Blue (Mercury)
3 VENUS—Shocking Blue (Mercury)
4 VENUS—Shocking Blue (Mercury)
5 VENUS—Shocking Blue (Mercury)
6 VENUS—Shocking Blue (Mercury)
7 VENUS—Shocking Blue (Mercury)
8 VENUS—Shocking Blue (Mercury)
9 VENUS—Shocking Blue (Mercury)
10 VENUS—Shocking Blue (Mercury)

YUGOSLAVIA

SINGLES

(Courtesy Radio TV Bevo)

- This Week
1 JOS SU TOPIE TOPIE (Suzi Lerici) (Zvezda)
2 VENUS—Shocking Blue (Mercury)
3 VENUS—Shocking Blue (Mercury)
4 VENUS—Shocking Blue (Mercury)
5 VENUS—Shocking Blue (Mercury)
6 VENUS—Shocking Blue (Mercury)
7 VENUS—Shocking Blue (Mercury)
8 VENUS—Shocking Blue (Mercury)
9 VENUS—Shocking Blue (Mercury)
10 VENUS—Shocking Blue (Mercury)

YUGOSLAVIA

LP's

(Courtesy Radio TV Bevo)

- This Month
1 COVEK KAO JAO—Anen Dedic (Zvezda)
2 ABBEY ROAD—Beatles (Odeon)
3 VENUS—Shocking Blue (Mercury)
4 VENUS—Shocking Blue (Mercury)
5 VENUS—Shocking Blue (Mercury)
6 VENUS—Shocking Blue (Mercury)
7 VENUS—Shocking Blue (Mercury)
8 VENUS—Shocking Blue (Mercury)
9 VENUS—Shocking Blue (Mercury)
10 VENUS—Shocking Blue (Mercury)

26 Songs, 52 Singers To Vie at San Remo

• Continued from page 62

account of the San Remo Music Industry, while a case is brought at Court by ATA—which up to 1969 was manager of the San Remo gambling house and the San Remo Festival.

ATA claim they still have property on the "San Remo Song Festival" name as a trademark, in organizing previous festivals with ATA. Each record company pays to

Raddelli-Ravera \$1,600 per singer participating in the festival and each publisher pays the same amount per song. The figure is doubled when a singer enters the final. In turn, the ATA have paid \$80,000 to San Remo Municipality, which finally is given to charity.

Established artists \$400 will be paid. Another factor which has accelerated sales has been the vast increase in repertoire. There are 6,000 titles available on cassette and almost every new release on disk is automatically followed by a muscassette release.

Low-Price Units Spark Cassette Sales in Holland

AMSTERDAM—Sales of cassette in Holland has increased substantially since Philips and other hardware manufacturers introduced the cheaper home and auto players.

Dutch cassette sales in 1968 were around 150,000 units; the 1969 units is expected to show a 100 percent increase. The expectation for 1970 is that sales will reach 600,000.

Another factor which has accelerated sales has been the vast increase in repertoire. There are 6,000 titles available on cassette and almost every new release on disk is automatically followed by a muscassette release.

It is estimated that 130,000 cassette players were in use in Holland in 1968; by the end of 1969 the figure is predicted 200,000 and Philips predicts that by the end of 1970 some 420,000 players will be in use.

CBS Meet Unveils New Promo Drive

LONDON—"Fill Your Head With Rock" is the title of a whole new marketing campaign, just another budget record," CBS pop ad man David Howells told some 40 salesmen at the company's sales meeting in London, Feb. 13, as he outlined the firm's new promotion campaign. Core of the campaign is a two-sided sampler to be released March 6 with tracks by 23 CBS artists at a retail price of 35s.

Howells, who compiled the sampler LP, emphasizes the campaign is meant to rectify a situation which developed with two former CBS samplers.

"Rock Machine Turns You On" and "Rock Machine, We Love You" were devised to highlight new full-price product," he said. "But instead, they were regarded by dealers as just good sample albums. While the first one sold about 140,000 units and the second sold 90,000, they had little effect in stimulating sales on other product."

"The 'Fill Your Head With Rock' double album will be

backed with such a strong display ad and advertising campaign that we think it will sell."

CBS as the top label in the contemporary music market in this country.

The campaign involves browser dividers, display panels, posters, and an eight-page catalog. A 10 percent dealer incentive plan has also been set up for dealers.

The campaign is also meant to stress CBS's continuing expansion in the acquisition of British acts for the label, six of which—Argent, Steamhammer, Wish, Seagull, Alley, Trees and Al Stewart—are included in the sampler.

At the London sales conference in York on Monday, Howells also told salesmen that the market was moving heavily towards the double pack album offering two disks in one release. "I firmly feel," he said, "that the single album will assume the role of the 45 rpm record in the near

Fla. Racker Offers Stock

WASHINGTON—A Florida rack merchandiser, United Record & Tape, has proposed public sale of 150,000 shares of common stock to produce \$900,000 for general expansion.

The registration statement with the Securities and Exchange Commission describes the company, organized April 1967, as engaged chiefly in rack merchandising pre-recorded tapes, phonograph records and related equipment in rack stores in Florida and also in Georgia. Purchasers of the offered shares would require 20 percent stock subscription for the offering of \$900,000, leaving present shareholder owners of 80 percent, for which they paid \$130,603.

future. And it's quite possible that release of triple pack albums will become more frequent."

Hanna Aroni Signs With Ariola to Cut German Disks

LOS ANGELES—Multi-lingual vocalist Hanna Aroni has signed with Ariola of Germany to record a series of records for the German speaking nations.

The vocalist has just completed her first recording for Ariola in its Berlin studios, reports her husband-manager Charles Tishman. Miss Aroni, who has been performing in Europe for the past year, and is working concerts in the U.S., returns to Europe Sunday (15) for television appearances to herald her new recording affiliation. She is being produced by independent actor man Heinz Arni.

Tishman is seeking an American recording affiliation. Colpix had signed the vocalist several years ago but never recorded her.

Miss Aroni will guest on "German Music" TV series, beamed from Berlin on Feb. 16. She will perform one of the new Ariola disks. During the past year, she has been in Japan, and I refer back to the Marmalade, the Zombies and the Tremeloes."

M'Media Gross Down Last Year

NEW YORK—Gross revenues of Metromedia, Inc., for the year ended Jan. 3, 1970, amounted to \$182,650,889, as compared to \$187,317,390, 1968. Income before a provision for unusual losses and extraordinary charges amounted to \$4,068,462, 71 percent, in 1969, compared to \$9,820,864, or 5.18 percent, in 1968.

Say You Saw It in Billboard

★ **STAR PERFORMER**—Sides registering greatest proportionate sales progress this week. Record Industry Association of America seal of certification as million selling single.

Wk	Star	Weeks on chart	Peak position	Title	Artist/Producer, Label & Week on chart
1	★	3	13	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (Simon, Garfunkel & Nelson) 10/10/68
1	1	4	1	THANK YOU (Patricia Mc Bee Mix) (Pat Mc Bee/EVERY BODY IS A STAR	Pat Mc Bee (Pat Mc Bee) 9/1/68
5	18	5	9	TRAVELIN' BAND/WO/LA STOP THE RAIN	Country Connection (David) 10/10/68
1	2	7	7	HEY THERE LONELY CHIM	Edna Kerner (Pep) 10/10/68
6	13	6	3	NO TIME TO DANCE	Sam Cooke (Jack Brunswick, RCA) 7/6/68
14	18	3	3	MA BELLE AMIE	Ten Star (Clay) 10/10/68
8	8	11	8	PSYCHEDELIC SHAK	The Jayhawks (Shak) 10/10/68
7	3	3	3	RAINBOWS KEEP FALLIN' ON MY HEAD	Bob Dylan (Bob Dylan & John) 10/10/68
10	14	26	14	RAINY NIGHT IN GEORGIA	Barry Manilow (Barry Manilow) 10/10/68
1	4	1	4	VENUS	Shocking Blue (Ruth van den Bosch) 10/10/68
16	24	50	24	THE RAPPER	Shocking Blue (Ruth van den Bosch) 10/10/68
12	16	2	16	WALK A MILE IN MY SHOES	John Denver (John Denver) 10/10/68
4	2	2	2	I WANT YOU BACK	John Denver (John Denver) 10/10/68
11	10	13	10	ARIZONA	John Denver (John Denver) 10/10/68
15	16	27	16	THE THRILL	John Denver (John Denver) 10/10/68
18	27	37	27	CIVE ME JUST A LITTLE MORE TIME	John Denver (John Denver) 10/10/68
21	29	35	29	HE AIN'T HEAVY, HE'S MY BROTHER	John Denver (John Denver) 10/10/68
10	25	28	10	DIDN'T I TELL YOU THIS TIME!	John Denver (John Denver) 10/10/68
21	29	35	29	HONEY COME BACK	John Denver (John Denver) 10/10/68
17	7	6	17	I'LL NEVER RAIN IN LOVE AGAIN	John Denver (John Denver) 10/10/68
13	11	5	13	WITHOUT LOVE (There is Nothing)	John Denver (John Denver) 10/10/68
24	37	40	24	EVIL WAYS	John Denver (John Denver) 10/10/68
27	34	37	27	OH ME OH MY	John Denver (John Denver) 10/10/68
41	64	99	41	CALL ME	John Denver (John Denver) 10/10/68
30	60	73	30	HOUSE OF THE RISING SUN	John Denver (John Denver) 10/10/68
40	96	100	40	KENTUCKY RAIN	John Denver (John Denver) 10/10/68
33	36	46	33	ALWAYS SOMETHING THERE TO REMIND ME	John Denver (John Denver) 10/10/68
68	100	100	68	LOVE CROONERS	John Denver (John Denver) 10/10/68
23	21	21	23	BLOW AWAY	John Denver (John Denver) 10/10/68
37	44	67	37	COME TRUE	John Denver (John Denver) 10/10/68

64	—	COTTA HOLD ON TO THIS FEELING	2
		— <i>Jeffery Tambor / The 40 Year-Old Virgin</i> (Sony)	307470
37	28 18	WALKIN' IN THE RAIN	15
		— <i>The 20th Anniversary Special: Legends & Heroes</i>	
		— <i>Ray Charles / Ray Charles</i> (Mercury)	307470
33	26 23	BABY TAKE ME INTO YOUR ARMS	11
		— <i>Jefferson Starliner</i> (Epic)	307470
34	35 43	BREAKING UP IS HARD TO DO	8
		— <i>James Brown / James Brown</i> (Polygram)	307470
46	48 62	DO THE FUNKY CHICKIE	4
		— <i>Refugee / Thomas (MCA)</i> (Mercury)	307470
36	45 55	IF I WERE A CARPENTER	6
		— <i>John Mellencamp / John Mellencamp</i> (Mercury)	307470
22	15 8	WHOLE LOTTA LOVE	15
		— <i>Los Angeles / Jimmy Page</i> (Atlantic)	307470
52	63 75	EASY COME, EASY GO	5
		— <i>James Brown / James Brown</i> (Polygram)	307470
39	47 53	JENNIFER TOMKINS	7
		— <i>Street People / Phyllis Diller</i> (Mercury)	307470
55	83	IT'S A WONDERFUL DAY	3
		— <i>James Brown / James Brown</i> (Polygram)	307470
54	89 92	COME AND GET IT	7
		— <i>James Brown / James Brown</i> (Polygram)	307470
42	51 64	NEW WORLD COMING	5
		— <i>Wanda Coe / Wanda Coe</i> (Mercury)	307470
45	46 57	OH WHAT A DAY	6
		— <i>James Brown / James Brown</i> (Polygram)	307470
51	73 98	THE BELLS	4
		— <i>Englishman / Englishman</i> (Mercury)	307470
53	95	— ALL I HAVE TO DO IS DREAM	3
		— <i>Bobby Gentry / Bobby Gentry</i> (Mercury)	307470
46	59 65	IF YOU MAKE YOU MAKE YOU LOVE ME	6
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
43	34 36	ONE TILL SOLDIER	16
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
—	—	— CELEBRATE	3
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
61	68 74	GOOD GUYS ONLY WIN IN THE MOVIES	7
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
42	32 32	LET'S WORK TOGETHER	13
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
50	50 58	THE TOUCH OF YOU	7
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
59	67 86	MY ELUSIVE DREAMS	4
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
62	75 85	IF I NEVER KNEW YOUR NAME	3
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
73	85	SOMEETHING NEW	3
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
77	86	— WALKING THROUGH THE COUNTRY	3
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
71	78 82	SHILO	7
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
74	82 93	CAN'T HELP FALLING IN LOVE WITH YOU	4
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
79	—	— COTTA GET BACK TO YOU	3
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
63	65 69	JE T'AIME	4
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
62	69 72	HOW CAN I TELL MY MOM & DAD	4
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
88	—	— TAKE A LOOK AROUND	3
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
72	76 77	OH WELL (Part 1)	3
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
65	71 83	WHY DON'T YOU LOVE ME	4
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470
—	—	— SPIRIT OF THE SKY	3
		— <i>Sharon Tate / Sharon Tate</i> (Mercury)	307470

[illegible]

HOT 100—A TO Z—(Publisher-Licensee)

[illegible]

STIRRING UNDER THE HOT 100

BUBBLING OVER THE HOT 100	
001 MISSISSIPPI MAMA	Donna B. James 187
002 LOVE & HONEY BART	Talman, Debut 189
003 TRY YOUR LUCK (No Number)	Janis Joplin, Debut 444-0000
004 BRIGHTEN HILL	Julius Biederman, Imperial 444-0000
005 I'M A LITTLE SHOOTER	Phil Spector, Debut 444-0000
006 JUST ABOUT THE SAME	Amesbury, Warner Bros. 3932
007 FORB LULLABY	Coff, Little, Brown 344-0000
008 MY WOMAN MY WOMAN MY WIFE	Marty Shubert, Debut 444-0000
009 FREE AT THE WINDS	Brentley-Bridge, Debut 142
010 FREER CHOICER	Wiffa Anderson, Savaneta 7-64007
011 LET'S GO ADAM AND EVE (Handwritten: Adam & Eve)	Sam Padavan & The Wailers, Debut 444-0000
012 I'M AROUND OF LOVE	Bobby Vee, Liberty 444-0000
013 YOU'RE MADE OF SOMETHING SO VERY HAPPY	Los Raux, Capitol 744-0000
014 FOR THE LOVE OF LOVE	Bekko Maric, Union 20605
015 I'M NOT OUT OF TOGETHER	Country Classics, Blueway 154-0000
016 MONEY TO CLIMB	Lilly Ashcraft, Debut Imperial, Debut 344-0000

Mantovani
sells more LP's
than any other artist
year after year after
year after year
after year.

There must be
a reason

This new LP
is reason no. 51....



TOP 2

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

COUNTRY

Spotlights Predicted to reach the top 20 of the
HOT COUNTRY SINGLES Chart

**BILL ANDERSON—
LOVE IS A SOMETIMES THING (3:01)**

(Prod. Owen Bradley) (Writer: Howard) (Stallion, BMI)—Anderson follows his smash hit duet with Jan Howard, "If It's All the Same to You," with an equally strong chart winner, penned by Miss Howard. Rhythm ballad is a sing-along blockbuster, recorded in live concert. Flip: "And I'm Still Missing You" (2:23). (Glast. BMI). **Becca 324-63**

LYNN ANDERSON—
STAY THERE, TILL I GET THERE (Prod. Glenn Sutton) (Writer, Sutton) (Gellico, B

DAVE DUDLEY—THE POOL SHARK (2:59)
(Prod. Jerry Kennedy) (Milestone, Milt) (NewLine, 8881) MS-177

Northern Woods" took him right up there in the Top 10. Tim Tom, T. Hell rhythm ballad with exceptional Dudley perform

that sales potential and more. Flip: (No Information Available). Mercury
73029

BILLY WALKER—DARLING DAYS (2:58)

(Prod. Bay Pennington) (Writers: Frazier-Shelar) (Blue Crest, BMI)—Just as his top ten winner "Thinking About You Baby" slips down the chart Walker has another sure-fire winner in this top Dallas Frazier belted Strong entry. Flip: "Pretend You Don't See Me" (2:18) (Mahamoras, BMI). Monument 1189

WEBB PIERCE—MERRY-GO-ROUND (2:15)

Following up "Love Ain't Never Gonna Be No Better," Pierce has a certain chart topper in this poignant ballad that will put him way up the charts in "This Thing" fashion. Flip: "Fool's High Out" (2:26) (Wandering Acres, SESAC). **Score: 95/101**

CHART Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

BOB LUMAN—Gettin' Back to Nerma (Blue Echo, BMI), **EPIC 10581**

RED SOYINE—I Know You're Married But I Love You
(Lois, BMI). **SYARDAY 839**

CHILL WILLS—Mama (2:40) (Central Songs, BMI). METROMECIA 169
KENNY BOREYS—Yoo Left Yoo Much (2:05) (Tarheel, BMI). SYARDAY 895
TINY HARRIS—Blackland Farmer (1:53) (Peer, BMI). STANDBY 887
(Prof.) YERBELL JONES—Channie's Times (2:58) (Rock Rev. BMI). STOP 36

STEVE BLEDSOE—Like You Needed Me Then (2:14) (W)

STEVE BLEDSOE—Like You Needed Me Then (2:14) (Windup, BMG)
STOP 1547

NICK NIXON—Laser's Cocktail (2:12) Champion, BMG]. KAPP 2077

JIMMIE LEE MORRIS—Yak About Lonesome (2:16) (Aitcha, BMG)
LMI 23

MATT FREEMAN—The Cheater (2:14) (Holiday Inn, BMG). KLONDIKE 2230

TOP 20

SOUL

18001575191 *Microbial Action* (B-56) / Reed, Edm. Bannockhill, ON/Can.

ANN PEEBLES—I'LL GET ALONG (2:08)

(Writers: Peebles-Smith-Jones) (Jec, BMI)—Driving blues swing ingredients to seize her right on the soul charts and

pop rapidly. Potent material and performance. Flip: "Generation Gap Between Us" (2:18) (Joc, BMG). HI 2173

CHART Spotlights Predicted to reach 2010

CHART Spotlights Predicted to reach the SOUL SINGLES Chart

BOBBY WOMACK—Arkansas State Prison (Arcane, ASCAP). NINET 32093

HI 2174

PHYLLIS SMITH—I Need Somebody to Love (2:25) (Savaran, BMI). YEW 100-
BANDY NART—Excuse Me (2:40) (Dakar/BBC, BMI). BRUNSWICK 755432
THE RADABS—Finger Licking Chicken (2:33) (Bones/Term, BMI). YEW 100-

OKEN 4-7336

ALICE MORTIMER—Two Can't Take It Away (2:33) (Ju-Count & Kaps, BMI).
 OKEN 4-7334

CAROLYN BLAKLEY—Yesterday's Child (3:12) (Pascall-Gale, BMI). KING
 6284

LEE MOSES—Time and Place (3:05) (Pam-Cal/Column One, BMI). FRONT
 PAGE 2301

GOLDIE JOHNSON—Love Where Are You (3:05) (Hookah, BMI). VANLEY S

JOAN BAEZ One Day At A Time

VRS-79310
STEREO
VANGUARD

March 1970

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

*heading for the top
of the charts!*



JOAN BAEZ'S NEW ALBUM - ONE DAY AT A TIME

VRS-79310 - AVAILABLE FROM YOUR VANGUARD RECORD DISTRIBUTOR IN ALL TAPE CONFIGURATIONS, 8 TRACK 8VM-79310, CASSETTE CVX-79310.

PERSONAL MANAGEMENT: MANUEL GREENHILL, FOLKLORE PRODUCTIONS, 176 FEDERAL STREET, BOSTON, MASS.

FOR
WEEK
ENDING
FEBRUARY
1970

★ **STAR PERFORMER** — LP's chart 12 weeks or less registering gradual proportional upward progress this week.

NA Not Available

TAPE PACKAGES AVAILABLE			
1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
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45	46	47	48
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53	54	55	56
57	58	59	60
61	62	63	64
65	66	67	68
69	70	71	72
73	74	75	76
77	78	79	80
81	82	83	84
85	86	87	88
89	90	91	92
93	94	95	96
97	98	99	100

**TAPE
PACKAGES
AVAILABLE**

 Awarded NIAA seal for sales of 1 million dollars at manufacturer's level. NIAA seal audit available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE	1/2	1/4	TO REEL
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WEEK	DATE	ARTIST	Title - Label & Number	WEEK	DATE	ARTIST	Title - Label & Number	WEEK	DATE	ARTIST	Title - Label & Number	WEEK	DATE	ARTIST	Title - Label & Number			
17	1	LED ZEPPELIN II	Atlantic KCS 8236	17	38	BOBBY SHERMAN	Little Woman Atlantic KCS 1014	25	49	71	CREDENCE CLEARWATER	REVELA Green River Fantasy K397	30	65	72	JOHNNY CASH AT FOLSOM PRISON Columbia KCS 1427		
20	2	BEATLES	Ashley Road Apple SO 303	35	41	JOHNNY CASH AT SAN QUENTIN Columbia KCS 1927		29	59	73	BLIND FAITH	Alca SO 33304 A/B	9	48	74	BEST OF TRAFFIC United Artists UAS 5300		
12	4	CREDENCE CLEARWATER	White and the Power Bands Fantasy K397	8	37	DIANA ROSS & THE SUPREMES	Greatest Hits, Vol. III Motown MS 709	13	58	75	DEWEES TEST & THE CLASSICS IV Green Grass, Vol. 1 Imperial LP 1500	13	60	76	GRASS ROOTS Leaving It All Behind Jive/RS KCS 8067			
3	106	SIMON & GARFUNKEL	Bridge Over Troubled Water Columbia KCS 9914	17	50	MICHAEL PADGET	Chasing the Gap RCA SL 4846	29	59	73	BLIND FAITH	Alca SO 33304 A/B	9	48	74	BEST OF TRAFFIC United Artists UAS 5300		
6	3	TOM JONES	Live in Las Vegas Parrot PAF 7021	12	57	KING CRIMSON	In the Court of the Crimson King: An Obsession by King Crimson Atlantic SO 8525	13	58	75	DEWEES TEST & THE CLASSICS IV Green Grass, Vol. 1 Imperial LP 1500	13	60	76	GRASS ROOTS Leaving It All Behind Jive/RS KCS 8067			
9	6	ENGELBERT HUMPERDINCK	Parrot PAF 71030	83	32	ORIGINAL CAST	Star Wars: The Force Awakens B&W VCL 100 130 IMU; 150 130 B	13	60	76	GRASS ROOTS Leaving It All Behind Jive/RS KCS 8067	4	97	105	FEVER TREE Crestion USA 73907			
3	9	CHICAGO	Columbia KCP 24	4	42	LETTERMEN	Trees/Memories Casablanca CT 390	1	—	—	DANNON STEINBERG	Greatest Hits Columbia KCS 9968	15	74	102	FERRANTE & TEICHER Longfellow Country United Artists UAS 6725		
7	8	JACKSON 5	I Want You Back Motown M-1700	10	56	COLD BLOOD	San Francisco 200 NA NA	85	93	78	SHOWTRACKE	2001: A Space Odyssey with MAF 11 12	17	90	103	J. THOMAS	Greatest Hits Parrot PAF 71023	
14	10	THREE DOG NIGHT	Was Cayland Live at the Forum Toronto SO 5064	14	44	ELVIS PRESLEY	From Memphis to Vegas/From Vegas to Memphis RCA Victor LSP 4000	24	82	79	JOHN MAYALL & THE BLUESBREAKERS	Live at the BBC Parrot PAF 71023	4	97	105	FEVER TREE Crestion USA 73907		
26	19	SOUNDTRACK	Fury Road Doublet CDS 50063 (New Regency SO 88 2028)	6	73	FRIEDO PING	Parrot PAF 71023	18	76	80	DIANNE BRAWNICK	Golden Hits, Vol. II Capitol PAF 577	10	102	101	CHAMBERS BROTHERS	Live, Peace & Happiness Columbia KCS 9730	
25	7	SANTANA	Columbia KCS 9781	57	46	PETER, PAUL & MARY	Albion 1700 Warner Bros. Seven Arts W5 1700	2	96	—	BONNIE DUTTON 1081	Sevin SO 33304	15	74	102	FERRANTE & TEICHER	Longfellow Country United Artists UAS 6725	
4	21	GLEN CAMPBELL	Try a Little Kindness Capitol LSP 347	40	43	FYTER BOURNEAU	Age of Aquarius New City KCS 9908	9	92	—	PINK FLOYD	Ummagumma Harvest SHS 368	17	90	103	J. THOMAS	Greatest Hits Parrot PAF 71023	
3	27	HELLO, I'M JOHNNY CASH	Columbia KCS 9942	6	71	MELBA HARGARD	Glee From Musgrave Contact 07 384	56	77	83	SHOWTRACKE	Romeo & Juliet Contact 07 3993	10	102	101	CHAMBERS BROTHERS	Live, Peace & Happiness Columbia KCS 9730	
9	15	THE BAND	Capitol SHS 312	55	47	LED ZEPPELIN	Atlantic SO 8214	8	85	84	STEAM	MCA M24	15	74	102	FERRANTE & TEICHER	Longfellow Country United Artists UAS 6725	
20	13	B. J. THOMAS	Bandwagons Keep Rollin' on My Mind Superior PAF 380	12	51	RAE EARTH	Get Ready Jive/RS KCS 8067	2	96	—	RICK NELSON IN CONCERT	Imca SO 73 143	15	74	102	FERRANTE & TEICHER	Longfellow Country United Artists UAS 6725	
9	12	GRAND FUNK RAILROAD	Grand Funk Doublet CDS 50063	10	62	B. B. KING	Compactly Well Mercury KCS 8037	21	76	86	GRAND FUNK RAILROAD	On Time Parrot PAF 71023	10	102	101	CHAMBERS BROTHERS	Live, Peace & Happiness Columbia KCS 9730	
15	11	JOE COCKER	A&M SP 4224	3	55	JAMES BROWN	Act 1: Funky King KCS 1002	11	83	87	JOE FELICIANO	Alive! RCA Victor LSP 4021	10	102	101	CHAMBERS BROTHERS	Live, Peace & Happiness Columbia KCS 9730	
13	6	ROLLING STONES	Let It Be! London BPS 4	12	39	HEL HAMBURG	Theatrical Tour, Touching Me (US 7207)	2	99	—	TAMMY WYNETTE	Wesley Love & Man Epic SO 30419	10	102	101	CHAMBERS BROTHERS	Live, Peace & Happiness Columbia KCS 9730	
8	14	MOODY BLUES	To Our Children's Children's Children Touchstone 184 1	15	34	REVEREND & AIRPLANE	Voluntaries RCA Victor LSP 4338	12	89	89	PEGGY LEE	That'll Be All There It! Capitol 87 384	10	102	101	CHAMBERS BROTHERS	Live, Peace & Happiness Columbia KCS 9730	
8	16	PLASTIC ONO BAND	Live in Toronto 19	15	36	SOUNDTRACK	Pam! Tour Wagon Permanent PAF 1001	62	84	90	SOUNDTRACK	Shiver Cinesco CSD 5307	38	88	91	THIS IS TOM JONES	Parrot PAF 71023	
85	29	IRON RAINBOW	Live in Toronto 1969 Apple SW 3362	16	67	SOUNDTRACK	Hells, Dolly 2000 Century-Fox BTCS 2103	24	94	92	GLEN CAMPBELL "LIVE"	Capitol SHS 368	7	104	—	R. WALKER & THE ALL STARS	What Does It Take? Soul SO 72 31	
10	22	TAMMY RAY	Tammy in a Box ARC AHS-730	30	46	SOUNDTRACK	Midnight Cowboy United Artists UAS 6108	7	104	—	R. WALKER & THE ALL STARS	What Does It Take? Soul SO 72 31	91	90	94	AND OUTSIDE	Alca's Bestselling Artists KCS 4347	
36	13	CROSBY/STILLS/NASH	Atlantic SO 8214	3	69	GUESS WHO	American Artists KCS 9108	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219	
57	17	BLOOD, SWEAT & TEARS	Columbia KCS 9720	3	72	SHOCKING BLUE	Columbia 1001	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219	
6	26	QUICKSLIVER MESSENGER SERVICE	Shady Grove Capitol SCAS 257	21	61	JANIS JOPLIN	I've Got Dam O' Measies Black Agents Atlantic KCS 9915	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219	
14	26	BURF BACCHARY/SOUNDTRACK	Barf Caccia & the Sundance Kid Alca SO 4257	7	86	JOE SOKETS	Don't It Make You Want to Go Home? Capitol 01 302	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219	
3	28	ARETHA FRANKLIN	The Get Low Live With You Atlantic SO 8240	14	54	DIANA ROSS & THE SUPREMES	Cream of the Crop Motown MS 474	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219	
21	20	TEMPTATIONS	Plastic People Gordy KCS 540	56	63	CREDENCE CLEARWATER	REVELA Green River Fantasy K397	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219	
12	31	LEO MARCUS & ERDIE HARRIS	Salsa Movement Atlantic KCS 1337	34	52	THREE DOG NIGHT	Suitable for Framing Doublet SO 50039	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219	
12	30	BEST OF TOMMY JAMES & THE SHONELLS	Revela SO 4040	11	66	ZEPPHY	Command/Fraba CFP 4510	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219	
26	31	STEPPENWOLF	Moosethead US 3004A	9	64	GRATEFUL DEAD	Live Dead Warner Bros. Seven Arts ZNS 1280	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219	
10	25	DAVID FRTE	I Am the President Fantasy KCS 7306	21	68	JETHRO TULL	Stand Up Warner M-1500	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219	
14	40	BEST OF CHARLEY PRIDE	RCA Victor LSP 4273	8	45	69	RASCALS	Waiting SO 8204	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219
34	33	ISAC HAYS	Hot Buttered Soul Intermusic LHS 1001	15	70	QUINCY JONES	Walking in Space Alca SO 3232	31	91	95	OLIVER	Good Mourning Starline Green KCS 1137	33	81	96	BEST OF THE CREAM	Alca SO 33 219	
46	35	SLY & THE FAMILY STONE	Live SO 2645A															

Continued on Page 72

NILSSON SINGS IT NEWMAN WROTE IT

RCA
LSP-4289

VICTOR
STEREO

Nilsson sings Newman



TORRENCE DREW IT RCA SELLS IT



WE ALL HOPE YOU'LL ENJOY IT NILSSON SINGS NEWMAN
LSP-4289/P85-1539

CONTINUED FROM PAGE 70

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Weeks on Chart	LAST WEEK	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				
				S-TRACE	A-TRACE	CASSETTE	NEED TO KILL	SEA WILSON Value LP
63	178	169	BEATLES Album 1990/1971					NA
23	120	170	GRINW MUSIC Award 17 8002					NA
35	144	171	JOHN MITCHELL Covers Reprise 85 4341					NA
35	172	172	JOE FELICIANO Robbie/JP Vol 23 ECA/Vogue LP #183					NA
13	174	173	VARIOUS ARTISTS Signs of the Zodiac A&M 4511/72	NA	NA	NA	NA	NA
6	180	★	BITCHEN HAVENS Shorey Parrot 6001					NA
2	199	★	LOLLI The Ruchies A&M SD 33-310					NA
36	180	176	SURE! BACHARACH Make It Easy on Yourself A&M SP 4198					NA
10	182	177	DANNY DAVIS & THE HAZARDVILLE BRASS Movie! On ECA/Vogue LP 4292					NA
140	140	178	STEVE MILLER BAND Your Saving Grace Capitol SA 2421					NA
9	100	179	BULLY JOE ROYAL Cherry Hill Park Globeville CS 70574	NA	NA	NA	NA	NA
8	151	180	VOGUES Grated Hits Reprise 85 4371					NA
15	143	181	ANITA KERN/ROD McKENR/ JAZZ EDUCATION STRINGS For Lewins New City-Sony Music WS 1795					NA
24	158	182	HERBY COLLINS Reedification Capitol CS 74855					NA
22	163	183	JERRY BUTLER On Ice Mercury 28 41204					NA
7	184	184	SNA NA NA Rock & Roll Is Here to Stay Capitol Music KERT 2010					NA
1	—	185	TONY BENNETT Sings The Greatest Hits of Tony Columbia CS 9940					NA
24	153	186	JOHNNY MATHEIS Live Theme from Romeo & Juliet Columbia CS 9999					NA
39	187	187	WHO Tones Sirex SD1W 7265					NA
9	146	188	COUNTRY JOE & THE FISH Grassroots Hits Vanguard VJ 6445					NA
2	—	189	HARVEY KATZ That's the Way Love Is Mercury 28 75299					NA
75	124	190	BEATLES Magical Mystery Tour Capitol 17 2812					NA
4	191	191	AL ROOPER & SHAGBEE 6TIS Rooper Session Capitol CS 7051					NA
4	194	192	BROTHER JACK McDUFF Down Home Style Blue Note BST 54252					NA
4	193	193	ALLMAN BROTHERS BAND After 33 3038					NA
1	—	194	AMERICAN MUSEUM Amexes A 1010					NA
1	—	195	JERRY LEE LEWIS The Firm With Me Up to Say Goodbye Scepter SM 27158	NA	NA	NA	NA	NA
1	—	196	LORETTA LYNN Sings Wings Upon Your Arms Mer 85 7145					NA
1	—	197	DEED SPRINGFIELD Brend New Me Atlantic SP 8249					NA
1	—	198	NORMAN GREENBAUM Spins in the Sky Mercury 85 4341					NA
1	—	199	VARIOUS ARTISTS Anthology: Music of G.N.P. Artist 1001/1012					NA
1	—	200	FLIP WILSON The Devil Made Me Buy This Dress Little David LDC 1000					NA

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THE AMERICAN DREAM



On Ampex Records

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NEC: Rules & Rhubarbs

• Continued from page 1

and agents made oral agreements for the artists which were not really legally binding. The controversy arose this year over the letter of intent which many agents felt was not a legally binding contract and simply a waste of time. "The letter of intent is designed to protect the manager," said Don Carter, who is coordinating the NEC. "Last year, some of the delegates signed as many as 30 acts for one date. Then they pulled the act which they wanted to play. We feel that the letter of intent is a safeguard." While there were many grievances over the letter, George Stanton of Theatrical Corp. of America felt that it would "separate the tired picker from the serious buyer. The letter needs refinement but it is useful. However, it will only be what one makes of it." There was some question as to the legal status of the letter and just how binding it was. Steve Leber, the campus agent for William Morris, said he was not authorized to sign the letter. "The true client is our office in the act," Leber said. Murray Swartz of Queen Booking Corp. said that it was helpful because it represented a definite commitment. He also said that at Queen Booking and, as far as he knew, at most of the agencies, it was being used a lot. "Most of the people here seem not to have come with the intention to buy," Bob Schuster, representative of Grossman Associates and a lawyer, felt that it was better than a name on a legal pad, which was the most common commitment made in the past, "but it really is not legally binding." The dialog over the letters is still being carried on. It was not clear as to how long the letters represented a binding agreement. The NEC said the letter would be binding "for a reasonable length of time."

The second day of the convention was highlighted by a speech given by Glen Yarbrough at the luncheon. College concerts represent a \$100 million business. But it has gotten very dirty, with kickbacks being exchanged between subagents and agents, and subagents and colleges," Yarbrough also said that the guarantee for an act playing on college shows should be abolished. He felt that the artist should earn what he makes and not be guaranteed a sum of money. Yarbrough, sole representative and manager for Blood, Sweat & Tears, disagreed. "No one is going to make money if they take a risk, colleges included. If they don't want to take the risk and front money that's all right. We will work up to no guarantee from the colleges and will call in a promotion man to handle it. He will front the money and we will do the concert. Then we will

take 100 percent of the gross and pay the promoter otherwise. If all the colleges want is entertainment that is what they will get. We will play for no guarantee. There are at least 6,500 seats to play to."

Mason Williams, the keynote speaker at the convention, put down concerns for "diluting the revolution. There are two types of entertainers, hand made and mass produced. The mass produced entertainer are the people in the business who are supported by the corporations and diluting the move movement. There would go to a college and perform before he went to CBS television."

There was also talk of having the NEC set ceiling on prices for artists appearing on the campus. Dave Phillips said that "while we would like to see an price limit on rock groups, it would not be fair for us to set one. In fact, it would probably be illegal. We must depend upon the members of the agents and the groups themselves. We do hope that the groups will be more realistic and think about the future of the industry and makes the group popular."

In general, Phillips was happy with the outcome of the convention. "Our main purpose is to educate the students as to the methods and rules of concert booking. I think this has been accomplished. The student buyers are more sophisticated. They have gained much experience at the conference." Agents were told to give the students some credit for their attempt. But it seems that the general feeling was one of unprofessionalism. The use of the day from most agents was "kide" and not students or people. It seems that the agents expected to deal with professionals and not with "kide."

Another problem confronting the NEC committee was that of the talent showcase, which was allegedly set up to preview new talent. There was new talent on the showcase. There were also acts like Chicago and James Cotton, who had the plug pulled on him in the middle of his last year, Sha Na Na, Buddy Rich, and Kenny Rogers and the First Edition. The acts which were not allowed to appear on the showcase were sent letters. The letters said in some instances that the act could not appear because the act was known. Many managers did not like the fact that the review board for the NEC did not stick to its policy of previewing unknowns. The agents further stated that they should have a say in who was booked, as well as the general plans of the conference. The NEC has agreed and has set up an advisory committee of talent agents.

The NEC and Warner Brothers announced a joint venture in films on campus. The three-part program includes a professional

training program which will offer at least one film-making workshop a year with all equipment and advice supplied by Warner Bros. and a film festival to be held at the NEC every year. The festival will offer cash prizes in two categories and also a chance for the students to sell their films to WB. Under the professional training program will also be scholarships for summer jobs with Warner Bros. The second part of the package includes a lecture series consisting of WB producers and directors. The fee charged for this segment of the program for each student will be transportation and accommodations. There will also be offered a group of films which deal with the various phases of the motion picture industry. Also included in this part of the package will be study guides to use as an aid to students interested in film making. There will also be an exhibit of posters, photographs, drawings and sketches made available to NEC member campuses.

The film entertainment program comprises the last part of the package. Warner Bros. will offer films such as "Bonnie and Clyde," "Bullitt," and "Rachel Rachel," to campuses without guarantee. A fee will be paid to WB by the campuses according to the amount of people who show up for the film. The amount of films that can be sold by a school depends upon the enrollment of the school.

Phillips expressed hope for holding the conference in Philadelphia next year if some arrangements can be made with the unions of the city who charge very high rates. He also felt that the "legitimate mistakes" made at the conference would be solved by next year.

WFAA SPLITS FROM WBAP

DALLAS—WFAA has finally reached an agreement with WBAP in Fort Worth after 48 weeks of legal wrangling over exclusively the 5,000-watt 780 frequency. WBAP takes over the 50,000-watt 820 frequency. Charlie Van, program director for WFAA, said the station will immediately launch a "more competitive" programming campaign. The two stations previously shared the 780 frequency, each half the time, and the debate about the situation was the longest continuing debate in radio.

Amplex Microcassette

• Continued from page 18

great upsurge in sales. "Micros are packaged for fast sales," he said.

AST packages its micros on colorful cards that feature pictures of the artist along with the names of the four selections. They can be displayed either on rack hooks or in browse bins.

"We think that microcassettes will go a long way towards helping retail tape sales reach their \$631 million goal," said Cohen.

Oscar Candidates

• Continued from page 4

expressly for the screen. The adapter is only eligible if the score was initially written for another medium.)

Executive Turntable

• Continued from page 6

Harry and Gene Goodman's Blue Ribbon Music and Tristram Music. . . Bob Sheingold appointed Eastern regional manager, Scepter Records tape division. He was formerly tape buyer for Gem Electronics.

Jerry Demmon has resigned as general manager of Transcontinental Distributing Corp.'s Seattle office. He returns to full-time status with Jorden Music Inc. Al Zangrillo, branch manager with TDC, Seattle, named manager. . . Aaron Wasserstrom appointed president and elected a director of Magnetic Media Corp., blank tape manufacturer and a GRT subsidiary. . . Terrence C. O'Connor appointed Midwestern district sales manager for CBS Electronic Video Recording.



MADURI



SCHER



BAKER



WASSERSTROM

Barry Freeman joined Kapp as West Coast sales and promotion manager. He was formerly in promotion with Rep Record sales. . . Norman Gray joins newly formed Spartacus Records, owned by Mizrahi, as sales promotion vice president. He was formerly with Mercury. . . William R. Wrochta has been appointed district sales representative for Craig Corp. in Indiana and Kentucky. Kenneth H. Day will serve in a similar role in the New England area. . . Carl Maduri joins Kapp in Los Angeles as national sales manager in New York. . . Bob Stout has left Liberty director for Warner-Reprise. . . Lewy Scheer leaves MGM as director of marketing, sales and distribution to join Kapp as national sales manager in New York. . . Bob Stout has left Liberty as its associate publicity director in Los Angeles. . . Alan Solomon joins Warner Bros. as assistant controller. . . Barry Stanley named Capitol's product profitability analysis manager. . . Walter Bruchman named Capitol's sales and market analysis manager. Charles Welner named Capitol's manager of manufacturing and distribution analysis.

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label and Number	Weeks on Chart
1	1	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1527	12
2	2	WALKING IN SPACE Quincy Jones, A&M SP 3023	15
3	3	HOT BUTTERED SOUL Isaac Hayes, Enterprise EX-1001	33
4	4	MEMPHIS UNDERGROUND Barbra Mason, Atlantic SD 1522	43
5	5	YE ME LE Sergio Mendes & Brasil '66, A&M SP 4236	25
6	6	IN A SILENT WAY John Coltrane, Impulse CS 9057	25
7	7	HERBIE MAN LIVE AT THE WHISKEY A GO GO Atlantic SD 1536	13
8	7	FANCY FREE Donald Byrd, Blue Note BST 84319	9
9	10	BUDDY A SOUL Buddy Rich, Atlantic BST 80168	26
10	11	CRYSTAL ILLUSIONS Sergio Mendes & Brasil '66, A&M SP 4197	28
11	11	CONCERTO GROSSO IN D MAJORS Martha Munn, Atlantic SD 1540	26
12	12	DIWOT WE Stan Getz, Verve MV-8780	10
13	14	LIGHTHOUSE '68 Jazz Crusaders, World Pacific, BST 20165	13
14	17	INSIDE Paul Horn, Epic BNX 26466	8
15	15	FIRST TAKE Roberta Flack, Atlantic SD 8220	26
16	16	HOT DOG Leo Danaldson, Blue Note BST 84318	24
17	17	BEST OF HERBIE MAN Atlantic SD 1544	1
18	18	PRIZ Modern Jazz Quartet, Apple STD 3340	9
19	19	SPINNING WHEEL Howard Roberts, Capitol ST 336	3
20	20	FROM THE HOT AFTERNOON Paul Desmond, A&M SD 1540	4

Billboard Special Survey For Week Ending 3/28/70

Young, hip, swinging, successful and fast-growing New York Sales Promotion-Merchandising-Advertising Agency to the record business, opening Los Angeles office

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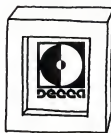
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ART DIRECTOR—designer/illustrator who digs the music trip

PRODUCTION MANAGER—graphic arts production, merchandising, and point-of-sale display

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